

THE NEW YORK MIRROR

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Here the fascinating and accomplished Mrs. George H. Barrett devoted several years of her professional life, to the great delight of all lovers of genteel comedy, of which she was long the foremost representative on the American stage. Mrs. Barrett was engaged so frequently at the Museum that she might almost be said to have belonged to the company: The lady died in Boston in 1853 and now sleeps in Mt. Auburn. Here twenty-eight years ago Julia Bennett, afterward Mrs. Barrows, made her first appearance in Boston, and here the celebrated tragedian, Junius Brutus Booth, Sr., made several of his engagements, playing his last one in this city previous to his death in 1852. On Mr. Booth's nights the audiences were so densely packed that seats were placed across the aisles, and the throng previous to the opening of the doors reached far down into the hall of curiosities. Edwin Booth first appeared in Boston at the Museum, as Tresselt to the Richard of his father, in 1849. Charles D. Pitt, Eliza Logan, George Vandenhof, E. L. Davenport, Barry Sullivan, Mr. and Mrs. J. W. Wallack, Jr., Mr. and Mrs. F. B. Conway, Mrs. D. P. Bowers, Edwin Adams, Kate Bateman, Maggie

The season of 1853-4. The eleventh dramatic season commenced August 8, 1853, with *Heir at Law* and *Slasher and Crasher*. The stock company consisted of W. Warren, W. H. Smith, E. F. Keach, J. Davies, F. Whitman, J. A. Smith, J. H. Ring, R. Stephens, T. Joyce, J. P. Price, Dan Kilton, T. Lankendall, S. Adams, Harry Bassom, Delano George, Mrs. Thoman, Mrs. Vincent, Mrs. Rainforth, Mmc. Radinski, Cornelia Jefferson, Fanny Brown, Adelaide Raymond, Mrs. Preston and Miss Mason. Mrs. Thoman succeeded from the co. in January, going to California, where she has lived for many years.

The season of 1854-55. The twelfth dramatic season was inaugurated August 7, 1854, with *All that Glitters is not Gold*, and *Phenomenon in a Snook Frock*. In the co. were William Warren, W. H. Smith, E. F.

Season of 1864-65. The twenty-second dramatic season commenced on the evening of August 15, 1864, with *The Hunchback* and Cousin Tom. L. R. Shewell, W. H. Smith, Charles Peters (vice William Warren), F. Hardenbergh, R. F. McClamm, J. Wilson, J. A. Smith, Frederick Williams, J. H. Ring, C. M. Davis (dead), T. M. Hunter, George Ketchum, J. Peakes, M. Woolf, S. Pittman, J. Keefe, Kate Reignolds, Mrs. R. L. Davenport, Mrs. Vincent, Annie Clarke

Season of 1877-78. The thirty-fifth dramatic season commenced on the evening of August 2, 1877, with *Divorce*. The co. were as follows: W. Warren, C. Barron, R. L. McClamm, F. Cotter, J. Wilson, E. A. McDowell, J. A. Smith, J. H. Ring, James Burrows, C. Villiers, C. Mason, Fred Williams, W. Morris, F. S. Hartshorne, G. Me-

M. F. GIGAN

BY ANDREW F. SUTHER

Nay, do not knif the delicate brow
 Thy fingers—do not touch—
 On secret it not, for I know
 A perfect type of this.

Of all I know, I like thee best,
 For thou, my fairest star,
 Can soothe at once my troubled breast,
 But—so can my cigar.

Its grateful flames I often flail
 Remind me of thy love;
 Its incense, like thy virtuous mind,
 Tends to sweet thoughts above.

Still there's a fate must all attend—
 Ah! that imperious must!
 When every bright career will end,
 Like my cigar—in dust.

Yet, see that graceful hands to me—
 And seems to woo the lip,
 Thou know'st where mine would rather be
 Did it but dare to sip.

Then, dearest, say: Thou art not loth,
 For time does seem so slow
 When my lips shall be free to both,
 Nor thou declare it wrong.

It will be superbly set and costumed, and it is expected will have a fine run.

Uhrig's Cave: Messrs. Collins and Short opened their season at Uhrig's Cave on Thursday night, May 27; but the weather being cool and cloudy, was not propitious for an open-air performance. The initial representation was *Martha*, and it was given in the cosy hall and theatre attached to the garden. The company is an excellent one, and the musical direction of Signor Torriani shows perfection of training. Harry Sexton's orchestra furnished the instrumental music, and it was satisfactory in all respects. The cast included Louise Manfred as Lady Henrietta, and she became an immediate favorite, her fine stage presence, excellent art, and splendid vocalism stamping her as an exceptionally fine artist. Mary Porter as Nancy was vivacious, sparkling, and exceedingly fine in the music. E. H. Dexter as Lionel received a warm welcome, being a great favorite here; and his singing and acting evinced unusual spirit. Stuart Harold was the Plunket, and gave a strong, manly rendition of the role, singing his music most acceptably. Gustavus A. Hall was very amusing as Tristram. The chorus was well handled. This evening *Martha* will be given in the garden proper, where a better idea of its merits as an out-of-door performance may be formed.

Notes and Gossip: Pope's, the Olympic, and Grand Opera House are all closed. —Nickle the Magician and the Fowler Silver Show have been holding forth at the Conique. —Next week May Piske and her Trojan Blondes will hold forth. —The Jockey Club races commence here June 28. —Haverly's and Englehardt's walking-match has been postponed. —On Friday evening, June 4, a benefit in aid of the Ice and Flower Mission will be given at the Grand Opera House. Henry Moore, of the Post-Dispatch local force, will appear as Claude Melnotte to the Pauline of Emma Stockman (Mrs. John W. Norton). A matinee also will be given on the 5th, at which several noted amateurs will appear. —Haverly's Mastodon Minstrels will open at the Olympic 31st, for a season of one week.

Baltimore.

Holiday Street Theatre: Manager Albaugh's benefit, tendered him by the citizens of Baltimore, came off on Monday night, and if one may judge by the number present, I would say Mr. Albaugh was considerably benefited. Although the night was oppressively hot a large and most enthusiastic audience was there to pay its respects to the courteous, enterprising manager of the "Old Drury." The play selected was *Othello*, and, as a whole, the performance was an excellent one. The leading characters were all sustained by artists well known to our theatre-goers, a fact plainly shown by the cordial welcome accorded them as they made their entrances. Mr. Levick's *Othello*, Mr. Bokoe's *Brabantio*, Mr. Edmunds' *Roderigo*, Harry Albaugh's *Ludovico*, Lizzie Crease's *Desdemona* and Mrs. Albaugh's *Emilia* were all excellent impersonations; but interest, of course, was centered in Mr. Albaugh's *Iago*. His reading was very fine and his acting devoid of all mannerisms; he strengthened the good impression he has already made, that he is an actor of decided ability. At the close of the piece the audience called Mr. Albaugh before the curtain for a speech. When the applause had subsided he came to the footlights and said:

Ladies and Gentlemen: In all the trials and vicissitudes of an actor's life the most gratifying to his ambition is an occasion like this. It gives me the assurance that my endeavors to place the "Old Drury" on a first-class basis have met with your approval. On the occasion of my benefit a year ago, I told you that, although the theatre had regained a respectable footing, I could not say it had been a financial success. I am now proud to say that the balance at the end of this season is on the right side of the ledger. The attractions I have had the honor to place before you have, I know, met with your approval. While the theatre remains in my possession—and I hope it will for many years to come—my chief endeavor will always be to make it worthy of your respect and support. For the coming season I can promise you all of the strong attractions of the one just closed, with the addition of many others of equal reputation; and that during the vacation some improvements will be made in the theatre which will add to your comfort and convenience.

Mr. Albaugh was about retiring, when the curtain was rung up, and Mr. Chester was discovered standing beside a table which was covered with a mysterious red cloth. Mr. Chester then in a few happy remarks expressed the personal regard in which Mr. Albaugh was held by the attaches of his two theatres—the National in Washington, and the Holiday Street in this city—and asked him to accept as a token of their friendship the present which they had prepared. He raised the red cloth and disclosed a solid silver service of fifty pieces, each marked with the initial "A," and enclosed in a handsome case of rare woods, with rich red satin linings. Mr. Albaugh suggested that as his wife would have the management of the silver she ought to make the speech, which she did. After this, the favorite little comedy, *The Day after the Wedding*, was given and closed the performance, as well as Mr. Albaugh's second season in Baltimore.

Academy of Music: Blind Tom, the musical prodigy, gave his first piano recital this season at the concert hall of the Academy of Music, on Monday. He seems to have lost none of his wonderful musical skill and power, and played to the satisfaction of the large audiences which have greeted him during the week. Wednesday night, Col. Robert G. Ingersoll delivered his new lecture, "What Must We Do to be Saved," before a large and very fashionable audience. The testimonial concert tendered Master Adam Itzel, one of our most brilliant pianists and a composer of decided ability, on Thursday night, proved to be a very interesting musical event. The orchestra numbered nearly sixty pieces, and was composed of the best talent in the city. The overture to Tannhauser was played very effectively, and Miss Roemer's singing of an air from Freischütz was very true; this lady's voice has improved very much during the past year and shows signs of careful study. Master Itzel played Schumann's concerto in A minor on the piano, with orchestral accompaniment, and acquitted himself most creditably, playing with considerable expression. The most interesting work of the evening, however, was Master Itzel's own composition, *Farewell Overture*, which was a work of decided merit, and which was scored for the full orchestra. Master Itzel led in person and wielded the baton like a veteran.

Ford's Opera House: George T. Ford took a benefit on Friday night, and had the satisfaction of seeing that his gentlemanly and kind behavior to the patrons of his Opera

House during the past season was not unappreciated. The bill was an attractive one, *Fun on the Pacific*, and the large audience present was evidently intent on getting its money worth of pleasure, for all the songs of any consequence were encored, and the witty sayings and hits, and the play is full of them, were received with rapturous applause. Fun on the Pacific was produced here once before this season, and drew large houses; it is an adaptation of Tom Taylor's *Overland Route*, and gave the various actors and actresses excellent opportunities for displaying their peculiar talents. The co. seemed in honor of the occasion, to throw their whole souls into their parts, and made the play go with a force and vim that was very enjoyable. That sterling comedian, George Denham, as the unlucky voyager, was very funny, and contributed very largely to the evening's entertainment. Mr. Robert Downing and Misses Bockel and Mackenzie were excellent in their respective characters.

Brooklyn.

Novelty: Milton Nobles appeared throughout last week, in his sensational drama of *The Phoenix*. Mr. Nobles is a gentleman who in a matter of fact way sacrifices sentiment to the acquiring of cash. He is an actor endowed both by nature and practical experience with talents that would fit him to appear with credit in any theatre in the severest of legitimate plays; but finding that rant and noise attracts a clientele that will pay well for the gratification of its taste, he wisely determines to gather in the harvest by spreading before him, and to that end caters for the education of the groundlings instead of the judicious. Business was good at each performance. This week Messrs. Theall and Williams will close their season with *Harrigan and Hart* in *The Mulligan Guard* Surprise.

Haverly's: The San Francisco Minstrels played to a fairly good business last week. The hot weather caused the houses to present a somewhat light appearance at the beginning of the engagement, which effect however was speedily dissipated as the week wore on and the temperature grew cooler. As a specimen of the judgment and experience possessed by the talented individual who has charge of the amusement column of the Brooklyn Daily Eagle, we would call attention to the fact of his advising Messrs. Birch and Backus in sober earnest "to immediately get rid of such inferior performers as George Thatcher and Johnson and Powers, as people like them would not even be tolerated in the most ordinary variety house." The silliness and utter lack of truth in this "alleged" criticism, is at once apparent to one and all who have ever had an opportunity of witnessing the performance of either of these artists. This week, A Gentleman from Nevada in the person of Mr. J. B. Polk is announced to be at home on this stage.

Park: Every available inch of space in this auditorium was called into requisition to accommodate the immense throng that turned out last Monday evening to witness Harrigan and Hart in *The Mulligan Guard* Surprise. A larger audience has never assembled in this theatre than the one present on that occasion. Strange to say, however, on the subsequent nights, up to Friday evening, but a mere handful of people were present, the results of which prove dispiriting to those on the stage. The last three representations, though, were greeted by fine large assemblages. The Surprise has been so frequently dwelt upon in THE MIRROR columns, that further mention of it would now be idle. The original scenery from the Comique was used on this occasion, and the presentation in its entirety was fully equal to its New York production. The play was preceded by an olio which comprised Jennie Morgan in ballads, Goss and Fox in their specialties, with Johnnie Wild, Billy Gray and Harry Fisher in a most amusing though venerable sketch. This week the season comes to a close with Milton Nobles in two of his popular dramas, *The Phoenix* and *A Man of the People*.

Hyde & Behman's: The heavy opposition at the Park resulted in a perceptible diminution of the attendance last week. Anticipating this state of affairs, the management did not trouble themselves to offer a strong bill. The programme presented opened with George Reynolds in an act entitled, *I Do Dearly Love the Business*, followed by Kitty McDermott in jigs; Maude and Ned Werner in a sketch, *Our New Servant*; Charles Banks, as *Poor Old Maid*; Kelly and Colyer in a specialty termed *Tricks*; William and Lou Hayle as *trick cloggers*; Wood and West on *parlor skates*; Sam Devere in *banjo solos*, and afterpiece, *Scenes at Brighton Beach*. The programme as a whole could not be considered enlivening, but to the contrary, decidedly depressing. This week, Maude Forrester appears in undress costume, depicting the adventures of *Mazepa*.

Items: The drowning of Louis Mallette, treasurer of the Novelty Theatre, at Canarsie, on Sunday morning, May 30, was a most lamentable affair. Mr. Mallette, who had just attained his majority, was a very good looking, youthful, dressy, courteous and affable gentleman. His sudden and early demise is to be deplored. —Haverly's will close its season on Saturday, July 3. The final attraction will be the *Mastodon*. This will be their last engagement prior to sailing for England. —Young Mr. Brayton, who has assisted Messrs. Keyes and Edgerton in the box-office at Haverly's during the present season, closed his connection with that house on May 26. He expects to enter Mr. Haverly's employ again next Fall, at the Fifth Avenue Theatre, in New York. —The Brooklyn Daily Stage (house bill for most of our places of amusement) finished its publication for the season of 1879-80 on Saturday last.

Maine.

PORTLAND.

Theatre: 28th and 29th, Daly's Royal Middy co. gave three performances to good houses. In almost all the New York or Boston successes which are announced to appear here "with the original cast," some one or more of the principal characters are substitutes—so it was with *The Royal Middy*. A great many who looked forward with pleasure to seeing Catherine Lewis in a part in which she has had so much success, were doomed to disappointment. As it was, Maggie Harrold played *Fanchette*, and very well, too. Still it was not Catherine Lewis, and the disappointment could not help being felt. In justice to the management, I will say that the change was announced a day or two before the performance, and Miss Lewis' name cut from the bills and posters. Another feature of the performance was the lack of orchestra. Surely Augustin Daly ought to be able to supply his own co. with an orchestra. I do not mean to say that the opera was produced without an attempt at an orchestra. The attempt was made, but

it was a dismal failure. The co. on the whole was a very fair one; the chorus was strong and very well drilled. May Fielding, as *Queen of Portugal*, appeared to much advantage. She has a fine voice and sings with much expression. Alonzo Hatch (Don Lamberto) possesses a fine tenor voice, but loses nearly all his effect by his poor acting. The Don Domingos of Charles Leclercq was a finished piece of acting, which showed study and appreciation of the character. John Hart, as *Mungo*, was very funny, although in order to be so he several times lost sight of the part he was playing. J. E. Brand sang the part of *Don Januario* splendidly, and acted it well. The co. labored under the disadvantage of producing the opera so soon after French's co., whose much better performance will long be remembered with pleasure. Booked: All the Rage comb. have changed dates to 7th, 8th and 9th, and the Rice Evangeline co. to 11th and 12th.

Items: The London Circus, of Baby Elephant fame, shows on the Western Promenade grounds 23d.—Ninon Duclos' Folly co. booked for Music Hall June 1.—The proposed alterations in Music Hall have been indefinitely postponed, and the prospect now is that they will not be made.—Manager Curtis of the Portland Theatre, has a plan on foot to have a theatre built by a stock co., and I am told that the subscriptions are coming in well; so there is still a prospect that another season will see Portland with a suitable place of amusement. Manager Curtis has shown great enterprise in bringing so many attractions to this city. He deserves and has received the hearty co-operation of the public, and has my best wishes for the success of his plans.

Hartford.

City Hall: Ninon Duclos' Folly co., June 3.

New Hampshire.

MANCHESTER.

Smyth's Opera House: Augustin Daly's Royal Middy co. 26th., to a small audience. The costumes were very fine and the singing good. The chorus of the Middies was a feature of the performance. The company were under the management of Thayer, Smith & Moulton, who will run the New England circuit next season.

Item: The advertising co. of the London Circus attracted much attention at the depot yesterday (28th). The show is billed for June 18.—Another Dime Show is announced to open 31st.

Vermont.

BURLINGTON.

Howard Opera House: 26th, the Rentz co., to poor business. Booked: New Orleans Minstrels 31st.

Massachusetts.

SPRINGFIELD.

Woodson's: Morse's opera school was presented 12th and 13th by Mrs. Mattoons Opera co. to a fine and critical audience. The opera contains much bright and sparkling music and many affective situations. It is of the ballad style, consisting mainly of songs and choruses strung on the thread of the play. Some of these are quite taking, especially the *Excuse Song* and the *Doctor's Song*, in the *Schoolroom Scene*. The *Hunting Chorus*, as well as the duet by Bella and Quix, and the quartet by Belle, Naomi, Poyntz and Beaufoy, were very fine, and showed Mr. Morse to have considerable talent as a composer. The second act is not as striking as the first scene 3rd being especially weak. Bella and Quix each have a very pretty song, but one of Naomi's songs reminds me very much of an old Scotch melody. The opera, on the whole, is very pleasing.

GLOUCESTER.

Anthony & Ellis: brought their *Uncle Tom's* 29th, to matinee and evening performance. The co. is decidedly the best ever played in this city. The season of thirty-six weeks terminated here and has been one of rare success. William Parsons, programmer of this troupe, gave a clever exhibition of his matchless quickness at folding bills. One thousand sheets were folded neatly in just 534 minutes at the Atlantic House, this city, one day last week. Anthony & Ellis are to run *Two Uncle Tom's* next season. One will take the Western country, and one will remain in the East. Haverly's Colored Georgias will come June 4.

SALEM.

Mechanic Hall: The season here is about closed. Bray, Wambold and Ellis' dime show occupy the hall for a week, beginning May 31. It is the first enterprise of the kind that has been tried in this city for years. Haverly's Georgias are booked for June 7, but may cancel, so the local papers say.

The Willows: S. C. Bennett's opera co. has the *Siege of Paris* in building here, the first four weeks of the season. The co. will give *Bells of Corneville* and *Pinatore*.

LOWELL.

Music Hall: 22d, the Boston Museum co. presented *Ticket-of-Leave Man* to a fair house. As the curtain rose earlier than was advertised, the first act was nearly lost to most of the audience. With the exceptions of Messrs. Barron and Seymour, Annie Clark and Mrs. Vincent, the cast was very weak. This closes the season here and it has been a very prosperous one for Messrs. Simons & Emery. The advertising car connected with the Great London Circus was in town last week, and was visited by a large number of people.

FITCHBURG.

26th, Anthony and Ellis' Uncle Tom, to fair business. It would be a great addition to the show if they would leave out the cabinet organ part. They close their season Saturday night. The Corinne Opera co. billed for June 2. So we shall have the pleasure of seeing them here at last. They have given dates and canceled several times.

HAVERHILL.

City Hall: The Gus Williams comb. 18th, in *Our German Senator*, to fair business. Show good.

Music Hall: Prof. F. Naomi's Megatherion comb. appeared five nights, commencing 25th. The company included John F. Oberist, balladist; Hennessy Bros., song-and-dance; Nellie Abbot, serio-comic; Gertie Holden, balladist, and Naomi, juggler. Show excellent and business good.

Item: Cooper & Bailey's London Circus June 19.

TAUNTON.

Music Hall: Bray, Wambold & Ellis' Dime Show returned 29th, and played to a large house. Fine performance. Nothing booked.

Items: Cooper, Bailey & Co.'s circus 3d, LYNN.

The dime show at the Academy of Music is the only entertainment that has been, or is likely to be seen here for some time.

Connecticut.

HARTFORD.

Roberts' Opera House: On Monday evening, the Trinity Students repeated *Field of the Cloth of Gold*, to very light business, though much improvement was noticeable in the performance. On Friday evening, the Boston Ideal Opera co. gave us *Fatinitza* in very good shape and to a full house, though they were minus the services of Mr. Whitney. The old Russian General was assumed by George Frothingham, and in such a way as to make us wish that he had Whitney's voice, or that Mr. Whitney could have Frothingham's action. The two combined would make an unequalled character. Misses Beebe and Phillips were in good voice, but showed the fatigues of the season in action. Mr. Maguinness made a very good Sergeant (Mr. Frothingham's regular cast), and the chorists were fine, as usual. We hope the Ideals will give us *The Sorcerer* and *Boccaccio* next season. This week, we have All the Rage on Monday night, and with the cool weather now, as they may expect, a fair house.

Item: I do not often ask for a correction, but last week I must have had the suspension act of the past week in mind when writing, or your compositor had when putting the letter in type, as between us we made Frank Harrison's name to read Hamlin. Hamlin is no more, but Harrison still lives and says he don't like THE MIRROR's new name for him.

BRIDGEPORT.

24th All the Rage. It is a good play in fact, one of the best of that kind, as has been seen here for many a season. The co. presenting it is of exceptional strength, 27th, a large and fashionable audience gathered at the Opera House to witness the production of the opera *Fatinitza* by the Boston Ideal Opera co., which was a decided success. Musically the cast was all that the most exacting could wish for. The trio introducing Miss Phillips, Miss Beebe and Mr. Fessenden in the popular march (which for the past few months has become quite as popular as was *Little Butter Cup*), was heartily applauded.

Items: All the Rage comb. closes the season in Boston July 1.—Ideal Opera co. closed the season in Hartford 28th.—June 1, Lillie Hall Burlesque Troupe.—3d, Emma Thursby Concert co.

NEW HAVEN.

Grand Opera House: The Boston Ideal co. played *Fatinitza*, to fair business 26th. The evening was very warm, thereby making ice-water and fans the most noticeable features of the entertainment.

Co's Opera House: All the Rage came 25th and 26th, to fair business. Owing to the sudden increase in temperature, the interest in drama diminished in an inverse ratio, thus debaring even good companies from having more than ordinary houses, as was the case with the above co. Southern played one performance of *Duadrury* 27th, to much smaller business than was merited. The play, though familiar to some, was received with much enthusiasm, showing that even at the end of the season this favorite actor is ever welcome.

MERIDEN.

Sothern and his comedy co. presented *Our American Cousin* to a moderately-sized audience 28th. All the Rage put in a second appearance 29th, but did not draw as well as it deserved. Messrs. Hardenbergh and Davidge were very good, as was Miss Yeamans. Rice's *Evangeline* and Boston Ideal co. have canceled. Nothing more booked for this season. Manager Delavan will leave June 9 on a two weeks' trip to New York, looking up attractions for next season.

WATERBURY.

City Hall: After quite a lull in theatrics we had Hall's All the Rage comb. 28th. The heat was excessive, but the audience, although small in numbers, seemed to be well pleased. 31st we have Salsbury's Troubadours. They will undoubtedly have a full house.

Rhode Island.

PROVIDENCE.

Opera House: Opens 31st, after a week closed, with the return of Daly's Arabian Night, with nearly the same cast as when so acceptably performed here before. They will remain three nights, giving a matinee on Wednesday. June 3, 4 and 5, Salsbury's Troubadours in their delightful play, *The Brook*. This co. were here last year and left a most favorable impression that will secure them a hearty welcome on their return. All the Rage party comes next week. This will be their second visit this season; the first was sufficiently successful to warrant a return.

Theatre Comique: Did a good business last week, in spite of the fearfully hot weather that made ordinary indoor amusements almost intolerable. New for this week: Sheppard's Colored Juvenile Singers, Minnie Farrell, Lizzie Daly, Alfred Liston, and Charles E. Worley.

Sans Souci Garden: Opens 31st inst. with the opera of *The Contrabandista*. Charles Hood, basso, has been taken ill, and in his place G. B. Snyder, late of D'Oyly Carte's *Pirates of Penzance* Co., has been engaged.

NEWPORT.

Amusements of all kinds are very dull at present, but the coming week good attractions are booked. 2d, Haverly's Colored Georgia Minstrels; 5th, Augustin Daly's Arabian Night.

New York.

SYRACUSE.

Grand Opera House: The only company that amused the public during the week was Mitchell's pleasure party, in *Our Goblins*, 28th and 29th. The piece has been much altered for the better since their visit here in March, and has been greatly improved. As it stands now, it ranks as a better piece than any of its numerous rivals. The leading lady, Amy Gordon, is a very pretty and pleasing actress, and is gifted with a very sweet voice, which has been highly cultivated. We should think her musical ability would lead her to adopt the operatic stage. Elinor Durand and William Gil were prime leaders of the troupe. Francis Wilson has the "fat" part of the Baron, which he admirably enacted. Gus Bruno, (late of the Tourists) is a new-comer in the co. in the place of Chas. H. Dray. Although we missed the latter gentleman's pleasing presence, there was no reason to complain of the change, for Bruno is simply immense. The co. left here after the performance for Boston. The business done was excellent, and we hope a discriminating public will continue their patronage, for the comb. decidedly merits support.

Items: House closed for the week. Tony Pastor will play at Wieting Opera House, June 2.—James N. Long, of *Pirates Co.*, is in town. Mr. L. expects to rejoin the co. soon, having been compelled to leave on account of sickness.—Blanche Weaver, of Daly's Arabian Night co., is a well-known

Syracuse lady. She will be here with the co. 12th. THE MIRROR correspondent had the pleasure of meeting the major portion of the pleasure party.—Mr. Bruno says the Cornell students are quite a crowd.—The warm weather is rapidly causing the theatrical season of 79-80 to be numbered among the things that were. A partial review of the season may prove interesting. We have had a long season and a peculiarly advantageous one; we have had countless attractions to suit every possible taste, from the legitimate drama to the legitimate burlesque. During the season Maggie Mitchell, The Ideal Opera co., Den Thompson, Robinson and Crane, Frank Chaufray, all of Haverly's Minstrel co., Barlow, Wilson, Primrose and West, The Big Four, Emerson's Minstrels, Pat Rooney, Aldrich and Parsloe, All the Rage, Tourists, Salisbury's Troubadours, Fun on the Bristol, Evangeline comb., Joe Murphy, Galley Slave co., and myriad of others have been here. Above is but a partial showing of the many attractions we have had, all of which have drawn first-class houses—in fact, the majority of combs. draw largely here, and managers who visit us have no reason to complain.—The two opera houses are now under one management, and they are well and ably conducted. Manager Lehen's policy is spoken of as being of a first-class order. There is but one person who has in any manner thrown reflections against the management, and that person is one Evars, a young lawyer here, who corresponds for the *Dramatic News*. This party, through a personal grudge against the management, has taken great pains to run down our city, the Opera Houses, and all combs, visiting us, taking the high and lofty ground that nothing first-class visits us. For the benefit of managers who are galled into reading said paper, we would state that our city can take rank as an A 1 show town. That every facility is offered for giving a first-class performance, and lastly, don't be fooled by any would be dramatic paper, but gaze every week in THE MIRROR, and you will know more in one minute in regard to the doings of your brother professionals than you can ever learn in any other paper. The New York MIRROR is to-day the leading dramatic paper here. Newsdealers report "More MIRRORS are sold here than any other dramatic paper." Last week 21 MIRRORS were sold, 18 Noose-ances, 2 Philadelphia Miracles, and 6 Musical Heralds.

ALBANY.

Leland Opera House: Sothern and co., 25th and 26th, in *American Cousin* and *Crushed Tragedian*. Mr. Sothern is a great favorite here, and it is only necessary to say he fully sustained the highly favorable impression which he created on former visits. The supporting co. was first class, being very evenly balanced—so much so, that individual criticism would be unjust. Notwithstanding the extreme warm weather, business was large. 27th, Carncross' Minstrels, to a discouragingly light house, but giving the best minstrel entertainment of the season. The jokes, acts, etc., were most all entirely new and taking, and the performers all first class, Hughey Dougherty, Matt Wheeler, E. M. Hall, and Murphy and Morton being worthy of particular mention. The burlesque on *The Banker's Daughter* was vastly amusing. Should this co. favor us with a return visit, a crowded house will greet them. June 2 Manager J. W. Albaugh will receive his annual benefit; the bill is a fine one, and will, without doubt, draw one of the largest houses of the season. The following artists have kindly volunteered their services: Adele Bolgarde, Frank Lawlor, H. J. Sargent, William Harris, and Miss Carrie A. Turner, who recently made a successful debut in this city. June 7 and 8, Daly's Fifth Avenue co. in *An Arabian Night*; 10th, 11th, and 12th, Harrigan and Hart; 18th and 19th, Daly's Royal Middy.

Martin Hall: 25th, 26th and 27th, Prof. Cooke, to light business. 31st and June 1, Big Four Minstrels.

Twiddle Hall: June 2, local talent in the cantata *Esther*; 4th, 5th and 6th, D'Oyly Carte's London Opera co. in *Pirates of Penzance*.

Items: Hyde and Behman's so-called Comedy co. gave a very queer show at Martin Hall 24th.—Murphy and Morton of the Carncross co. received rather a severe drubbing in Troy; alleged cause, insulting two young ladies in that city.—Carrie Turner of this city will play Pauline in the third act of *The Lady of Lyons* on the occasion of Mr. Albaugh's benefit, with the beneficiary as Claude Melnotte. The past season at the Leland has been a very successful one.—Zeller's is the great professional headquarters here.—Paul A. McDonough of this city goes with the Strakosel Opera co. next season.

SUFFALO.

Last week both of our theatres closed for the Spring season. At the Academy we had Kate Claxton, assisted by Mr. Stevenson and a fair co., the first three nights of the week in *Two Orphans*, and on Thursday evening in *Double Marriage*. Both pieces were familiar to our theatre goers, and were well presented. The attendance, however, was light. For the balance of the week, the Hyde and Behman Comedy Novelty co. appeared in a play written expressly for the troupe, entitled *Muldoon's Picnic*. As the title would indicate, it is full of fun and jollity, and gives the members of the co. ample opportunity for the display of their special talents. The co., on a whole, is a good one, and numbers some familiar and welcome faces.

As already stated in THE MIRROR, we are to have during the coming month several first-class troupes. The Academy is to be generally renovated, re-painted and improved; new folding chairs will take the place of those now in use in the dress circle and parquet, and everything will be done that is possible to add to the comfort of the profession and those who patronize it. At Shelby's Adelphi the attendance last week was one of the largest of the season, and Manager Shelby, ever on the qui vive for novelties to please and attract, arranged a couple of sparkling exhibitions, on Friday and Saturday evenings, between Prof. Donaldson and Bimet Byrd, and the Professor and Tom McDonald, which attracted immense audiences. The Professor was the winner in both exhibitions. Monday evening Frank Wright, the popular attaché and general actor of the Adelphi, was tendered a benefit, and his friends took good care to make it a first class one in every respect. The Adelphi will also undergo extensive repairs during the Summer, and be put in first-class trim for next season. It will be opened during Race week and on July 3 and 5, when a first-class co. will appear.

ROCHESTER.

Grand Opera House: Carncross' Minstrels played to a lucrative house 24th and 25th. The troupe gave general satisfaction, presenting a very best entertainment we have had in a long time. The extreme warm

weather tended to lessen the attendance, but those who were present enjoyed themselves wonderfully. The songs, gags and general business were all new and fresh, and Hughie Dougherty's remarks on Oratory was a button buster and brought down the house. The finale of the first part, The Skidmore Guards, showed a perfection of drill rarely seen in a traveling co., and they were repeatedly recalled. Hyde and Belmont's Comedy co., to light business, 25th and 26th. The troupe has plenty of good talent, and includes such artists as Billy Barry, Hugh Fay, Niles and Evans, Clara Moore and Kittie O'Neil; but it will not answer for them to cut their work and expect to be sustained by the amusement-going people in the country. Probably the heated term had something to do with it; but the general expression was that the co. did not come up to the standard. With one or two exceptions the entertainment was weak. Kate Claxton and co. appeared in Two Orphans 25th and 26th, and fair audiences were present and apparently enjoyed the performance. So much has been said of Miss Claxton in the character of Louise that any remarks at this time would be but repetition. Mr. Stevenson as the Chevalier and Pierre had an opportunity to display his versatility. Mr. Arnett as Jacques was excellent, as was Mrs. Brutone's amiable character of Mme. Frochard. This house will be closed during the present week, with the exception of June 3, when Tony Pastor's troupe comes.

ELMIRA.

Misses Thurbay and Rederick and Messrs. Whitney and Branson appeared, 25th, in Rossini's Stabat Mater, to a crowded house. Forepaugh's Circus gave two performances 26th, to good business.

Items: Mrs. E. Davenport is at her home in Canton, Pa., a few miles south of this city. The season of 1878-80 opened here August 4, with Barlow, Wilson, Primrose and West's Minstrels, and closed, May 15, with Lithpitt Opera co. During the season we have had sixty-one entertainments. Mary Anderson drew the largest house of the season, \$1,050. A number of strong attractions are booked for the season of 1880-81, among whom are Anderson and Modjeska.

BATAVIA.

Opera House: Emil Seibert Concert troupe, June 3. A young man representing himself as manager of the Boston Carnival Punch and Judy show, visited the schools and managed to dispose of a number of tickets at 15 cents each, by representing to the scholars that the entertainment would take place 22d. He then pocketed the money and departed for parts unknown without giving the above advertised entertainment.

BINGHAMTON.

Nothing doing or booked in theatrical matters. Forepaugh's circus performed to packed houses, and he took away with him from \$1,500 to \$2,000 clear.

BORKEVILLE.

Shattuck Opera House: Season closed 14th with Harry Osburn's co. Dr. Shattuck contemplates making extensive improvements on the house. Nothing booked.

OSWEGO.

Nothing in the theatrical line this past week. The season closes here with the appearance of G. C. Boniface next week. He will probably appear in Queen's Evidence.

PENNSYLVANIA.

PHILADELPHIA.

Walnut: George Holland this week in the new comedy Our Gentlemen Friends. The piece contains many excellent points, but, taken altogether, could be vastly improved. Mr. Holland, as Mr. Moorhouse, was well received, and was never seen to better advantage. His support is excellent, being a selection from the various combs and theatres of the country. Mrs. Faren was very amusing and entertaining as Mrs. McKeeper. The opening performance was witnessed by a large audience.—7th, San Francisco Minstrels, 14th, The C. L. Graves comb.

Park: The famous boy-actor, U. S. Wood, who possesses intelligence, and a fine appearance, commenced a week's engagement 31st, before a full house, in The Telegraph Messenger Boy. He has made great improvement since his last appearance in this city, and will no doubt draw good houses during the week. At the end of his engagement the house closes for the season.

Arch: The Richmond and Van Boyle Co. have returned to fill a week's engagement, and were received by a fair and appreciative audience, in Our Candidate. 7th, Mrs. John Drew has a benefit, after which the house closes its doors for the season.

Wood's: The present week Sea of Ice is given in the evening, and the Flower Girl of Paris every afternoon.

New National: Sprague's Original Georgia Minstrels, commencing a week's engagement Tuesday night. Monday night the treasurer, Doctor Stewart, was the recipient of a big benefit.

Miller's: Fields and Leslie, Frank Lewis, Bryant and Sharply, Nellie Waters, Fannie Bernard and Maud Leigh.

Aldabra: Keating and Sands, Eunice and Laura Moore, Reno Steadman, and Tommy Granger. Closed: Chestnut, South and North Broad, and Grand Central.

Items: I was mistaken last week in saying Robson and Crane would play at the Grand in August. Collier's Banker's Daughter comb, opens season, while Maggie Mitchell follows during Fair week. It is doubtful whether Messrs. Robson and Crane ever engage with Col. Ball again.—Still another! Mabel Santley will run a burlesque comb. herself next season.—Pat Rooney's comb. comes to Comstock 8th, and Tony Pastor will close season about 10th, while there is a probability of Tony Denier looming up some where between.—Comstock's Circuit looks well in print, and Frank assures us the house here will be entirely remodeled, frescoed, etc., during the summer.

PITTSBURGH.

Opera House: The benefit tendered Harry Ellsler, the treasurer, on the 26th, was liberally patronized. The gentleman himself appeared in a farce, the occasion being the advent of his second appearance (in a professional way) before the footlights. While I admit the fact that Mr. Ellsler might, with assurance, dispute Mr. Benjamin Lush's title to the champion ticket-seller, I hear his acting will hardly ever trouble a tooth or a Barrett. Mr. Ellsler's peculiar talents are not of the histrionic order, and he should be shy of placing himself in a position to be harshly criticised, when by confining himself strictly to the field in which he excels, he might defy the efforts of the quill drivers. Frank Mayo, in David Crockett, supported by Laura Don, filled in the remaining four nights of the week, to fair business.

Library Hall: The Gnomed Club, in Chimes of Normandy, played to fair business 25th.

John Irwin's benefit 27th, was well attended. Mr. Irwin's violin solos were well received, and he was honored with frequent calls.

Items: Amusement items are few and far between in this city at the present time. Everybody seems to be resting. Speculation in regard to next Fall and Winter season has of course been indulged in, but as yet nothing has assumed the proportions of definite action. It is understood that Library Hall will be represented in New York, which fact will probably assure regular weekly attractions at this place. Much trouble was experienced last season in not having regular contracts signed, as parties not so bound very frequently cancelled, thus causing not only loss of money, but much annoyance. William M. Riddle, manager of Library Hall, has returned from Europe.

LANCASTER.

22d, Januscheck, supported by Harry Meredith and a good co., played Macbeth to fair business. It is unnecessary to speak of Januscheck. Meredith was applauded almost continuously for his fine Macbeth. The support, especially R. L. Dillon as Macduff, played very well. Daly's co. of artists played Two Orphans 25th, to fair business. Pearl Eyttinge in her rendition of the character of Louise did admirably. Helen Blythe did some splendid acting as Henriette. Emily Delmar made a very sweet and gentle Sister Genevieve.

WILLIAMSPORT.

Academy: 21st and 22d, under management J. D. Mishler, McGibney Family, to poor business, owing to the extreme heat. They were highly appreciated.

Items: 25th, Forepaugh Circus and menagerie, afternoon and evening, to immense audiences. There is a fine lot of animals in the menagerie, and the circus department is good throughout.—At Academy 26th and 27th, Daly's Union Square Theatre co. in Two Orphans to fair business. Those present enjoyed the play thoroughly. Nothing booked for next week.

TRENTON.

Taylor Opera House: Carver's Minstrels 25th, were greeted by a very large audience, which they succeeded in keeping in a continuous roar of laughter from the beginning to the end of the performance.

EASTON.

Opera House: There has been nothing here during the past week. The only thing booked is the concert of the New Orleans University Singers on the 1st.

Virginia.

DANVILLE.

Opera House: The unknown co. which I spoke of last week, as predicted, had a very slim house.—\$10. The managers skeddaddled, leaving the co. to shift for themselves, which they did by straggling for their respective homes, with the exception of the "lead" who is here waiting for something to turn up. Perhaps the Actors' Fund. The associated artists in Two Orphans—Pearl Eyttinge and Helen Blythe in the title roles—gave the best of satisfaction to a pretty good house considering the season.

LYNCHBURG.

Opera House: Agnes Herndon appeared 25th in Lady Chatterbox, and 26th in Saved. Miss Herndon, as also her leading support, Charles Abbott and Marion Darcy, acquitted themselves handsomely. Business would have been better if the thermometer and local politics had not registered 100 in the shade. Nothing booked. The Amateurs have the boards.

RICHMOND.

Mozart Hall: Pinafore was presented 24th, for four nights, to fair business. The cast was a strong one, comprising Mrs. Caroline Richings-Bernard, Eva Mills, Annie Schaefer, Pierre Bernard, Joseph S. Greensfelder, E. W. Hoff and L. W. Pizzini. The regular weekly musicale was a brilliant affair, and drew one of the largest audiences that ever assembled in the hall.

Georgia.

ATLANTA.

Nothing in the dramatic line this week, and nothing booked for some time to come.

COLUMBUS.

A traveling co. styling themselves the Great London Ghost Show, has been on exhibition in Webster's new building for the past two weeks, doing a liberal business. Their entertainment is varied and quite interesting, and very pleasing to the little folks.

Tennessee.

NASHVILLE.

The season here I may say is over. We have had nothing this week but the Frog Opera, at Masonic Theatre, by amateurs, which by the way was well attended. The past season has been an unusually brilliant one, and great credit is due Manager Johnston for his efforts in presenting first-class attractions. This theatre has held within its walls several "standing-room-only" audiences, and the attendance throughout has been large. I see no reason why the profits of the lessees have not been lucrative. The Masonic next season is included in the Brooks and Hickey Southern circuit. Thus far no one has put in a bid for the lease of the Grand Opera House, which for the past two years has had such an unusual streak of bad fortune. Let us hope some enterprising Eastern manager will come to the rescue and pull it out of the mire.

The Olympic, though advertised to close 22d, continued three nights this week, closing Wednesday. John W. Edwards will manage next season, after thoroughly remodeling it. The Marr Brothers left for Louisville 27th. Richardson and Young and the Koke Sisters to Cincinnati.

Items: Gagliardi, Tenn., will have a new opera house next season. W. R. Gumb, theatrical architect of this city, has the contract and will begin work at once. J. S. Hutton will paint a complete set of scenery.

Kentucky.

LOUISVILLE.

Macanley's: Col. Nunez's play, Saints and Sinners, was produced this week to very light business. As the play was thoroughly reviewed by your Columbus correspondent, it is only necessary to say that it made a failure here also; which was partially due to the way it was billed and the adverse criticism of our local papers. On Friday evening Col. Nunez, the author, was tendered a benefit by a large number of our prominent citizens, on which occasion the largest house of the week was in attendance, owing solely to the fact that the Colonel is a resident of this city, and highly appreciated by a large number of our people. The co. will disband here after the performance to-night (27th), and proceed to New York.

Metropolitan: Bald-headed moonshiners, who have been attending the races, and the

rusties who are attending our medical colleges, preparatory to entering the M. D. profession, have been the chief mourners at this sinful resort during the past week. The show given was fair, and the attendance unusually large. The manager informs us that he will close the house in three weeks for the purpose of reconstruction. If this proves true, it will be a godsend to a great many of our aged citizens. The co. included William Mantriss, Stanford and Russell, the Ordeys, Tillie Fraham, Mlle. Marcia and Ada Alb, the female wrestlers, were the drawing cards of the week, as their specialty is a novelty here. The balance of the bill is not worth mentioning, excepting John Morrissey's excellent singing in the first part, which was highly appreciated. Opening 31st, Baughman and Butler, Leslie and Mack, Alice Sheppard, Ellie De Rock, Tom De Rock and Eddie Edwards.

Items: The critics on our local papers severely criticised Colonel Nunez's new play, Saints and Sinners, after the first performance, and on Friday morning the editors came out in half-column editorials criticising favorably; which goes to show that there was some outside influence brought to bear on the susceptibilities of the chiefs.—The original and only genuine Collins Bros., Lew and Frank, who have been twenty years in the business, and have a great reputation, desire managers to take notice that they have no connection with a couple of "Gine Bros." who have assumed their name and are now playing in Boston.—Susie Summerfield, one of Whallen's high-kickers, met with an accident that came near proving fatal, at her hotel, this week, by having her clothing burnt entirely from her person while carelessly pulling a "Lone Fisherman" cigarette. We hope this will serve as a warning to female smokers.—The two female wrestlers, Mlle. Marcia and Ada Alb, who were advertised in last week's MIRROR as drunken loafers, by John W. Edwards of Nashville, desire me to state in justice to themselves that they did not break their contract with Mr. Edwards, but on the contrary that he broke his contract with them. They further say that they will, as soon as they finish their engagement, commence a suit against Edwards for malicious libel.—Phil Simmons, who is now in this city, has received the appointment of traveling agent for Brooks, Dickson, Hickey & Co.'s (with more to hear from) circuit.—Manager Snelbaker of the Vine street Opera House, and Al Thayer, critic of the Cincinnati Enquirer, were in the city this week.—Manager Borden of the Knickerbocker will open his usual Sunday show at Woodland Garden, next Sunday, which has been closed during the past few weeks on account of the obnoxious Sunday laws.—Manager Whallen and wife will spend the summer in New York and eastern watering-places, and at the same time combine business with pleasure in looking up new attractions for next season.—The dramatic circles of this city were shaken to their very bottom to-day (26th) by the discharge of Mr. Marc Klaw, critic on the Commercial, and Mr. Walter Kennedy, critic on the Courier Journal. Report says they were bounced for criticising Saints and Sinners unfavorably, but this report is entirely without foundation, although it might have had something to do with it; at any rate, their discharge has been expected for some time. This breaks up the monopoly so long carried on by "Freshy" Chase of the Dramatic Nuisance and these two bounced critics of the aforesaid papers. Combinations visiting this city in the future will now receive fair treatment, and not be bulldozed.

LEXINGTON.

Opera House: The extremely warm weather has succeeded in keeping the house closed for the past week. To-night, 29th, however, that excellent co., the Payson English Opera troupe, make their second appearance this season, in a double bill, Faust and Vertigo, the occasion being Manager Marsh's benefit. He is a clever gentleman, popular with the profession, and should have a rousing house, as he has spared neither expense nor pains in catering to our tastes with first-class attractions, during the past season.

Melodeon Hall: Katie Greenleaf, a former pupil and favorite of James E. Murdoch, gave an evening of reading 27th; an extremely large, fashionable and critical audience greeted her. She is not unlike Mrs. Scott-Siddons in voice and manner, and we predict that ere long Kentucky, through her, will present the stage with a second Mary Anderson.

Items: Three months ago the News had largest circulation here, now The Mirror heels the list, and still booming.

OWENSBORO.

Grand Opera House: Ford's Comedy co., under John T. Ford 24th and 25th, to crowded houses. Co. very good. The opening was an informal one, the hall not being entirely finished. It will have its regular opening in September.

OHIO.

CLEVELAND.

Opera House: Was closed last week. The Cleveland Opera co. appear June 3, 4 and 5, in Chimes of Normandy. Mrs. S. C. Ford, Mary Suggett, H. C. Hahn (of Toledo), John B. Lang, and George Duckett assume the principal characters. The Opera House orchestra has been increased for the occasion, and everything points to a successful rendition of this tuneful opera.

Academy: Fair houses greeted Frank Mayo in Davy Crockett during the first half of last week. He was ably supported by Laura Don, who makes the most satisfactory Eleanor Vaughn I have yet seen; balance of co. fair. They play in Cincinnati this week, then close seas n. The Rentz-Santley Novelty troupe appeared 28th and 29th to excellent business, and gave a performance which, while weak in some parts, was surprisingly good in others. Some of the specialties were very well done, but their burlesque, Penn's Aunts among the Pirates, fell very flat, and is evidently a "splendid failure." Oaken Hearts, by Dickie Lingard and a "snap" co. from Chicago, was announced for present week, but at the last moment had been canceled. Frank Finney's benefit comes off June 11.

Comique: New this week: Dan Mason, Tom Harper, Dan Sully, and Jessie Morton.

Items: Clara Strong of this city, who has but recently completed an extensive course of study in Europe, will give a piano recital at Case Hall 31st, assisted by local talent.—Laura Don is not only a fine actress, but an exceedingly handsome woman, and she wears diamonds of rare brilliancy—I am indebted to Manager Hanna of the Opera House for numerous courtesies shown me during the season just closing.—The 10-cent News is losing ground here at a terrific rate; the principal newsdealer cut off 20 more copies last week.

DAYTON.

Music Hall: Mitchell's Pleasure Party 25th, in Our Goblins, to good houses. This party gave first-class satisfaction, and should

they return will be warmly welcomed. Haverly's Widow Bedott co. 26th, to a fair house; the co. is excellent. Nothing booked for this and the following week.

Gebhart's Opera House: Barlow, Wilson, Primrose and West's Minstrels, to a large house. They gave a good show. This is the first time this Hall has been opened since the 1st of February.

Academy of Music: This house proving too small to accommodate the crowds in the city this week, the proprietors started another show around the corner.

Items: Frank Comstock, manager of Comstock's Opera House, Columbus, was in the city 26th, and the Columbus Barracks Band gave him a serenade at Music Hall that evening.—Harry Rich of the Widow Bedott co. was formerly in Eyttinge's stock co. at Music Hall.—More Mirrors is the very every week; always to be had at Lee Wolf & Bro., news dealers.

COLUMBUS.

Comstock's and Mabel Santley's novelty co. had a good-sized male audience 24, and presented their new burlesque entitled Penn's Aunts among the Pirates, which is more a burlesque on Messrs. Gilbert and Sullivan than on the Pirates. The authors of Pinafore are represented in the piece, and much fun is occasioned by their many disagreements and quarrels while organizing a company to sing their new opera. The co. is strengthened by several new people, and a very pleasing entertainment is the result. D'Oyly Carte's Pirates, co. B, appeared 25th and 26th, and delighted two remarkably large audiences, considering the warm weather. At a first hearing, and in the absence of librettos, the music of the Pirates cannot be well remembered, and the many airs of Pinafore are missed, but it is really better music, more solid and really operative. There is plenty of action, sparkle and costume—trust the pretty daughters of Gail Stanley for that. Minnie Walsh made an acceptable Mabel, and displayed a strong clear voice, quite captivating to music lovers. Agnes Mitchell's Edith was the most charming character on the stage. Maj. Gen. Stanley was well taken. Standish was quite correct as the English "Bobby," and with his excellent chorus won a big encore. The chorus as a whole is a grand one, really excellent in principle. It is rarely such a treat is offered by operatic troupes. The co. is working West and has two months' warm work before closing the season.

SPRINGFIELD.

Black's Rentz-Santley Specialty troupe 25th, to good houses. Widow Bedott comb. 27th, to poor business. The entertainment gave good satisfaction.

Items: The Springfield Southern Minstrels, under management of Spencer Drake closed season at Funk's Hall 27th, to big biz. They reorganize soon. The new troupe will number sixteen people, all specialty artists, including Darby and Love, artistic song-and-dance artists. The Pat Rooney Star comb. June 7. Black's Opera House will then be thoroughly renovated.

SANDUSKY.

Haverly's Widow Bedott played their second engagement this season, to large business. No change in co. since their last appearance. Barlow, Wilson, Primrose and West heavily billed for 1st; Our Gentlemen Friends, 21st.

Items: W. C. Coup's circus will exhibit 19th.—Frank Comstock, manager Ohio Circuit, was in the city 24th. Frank is a warm friend of THE MIRROR.—Turner Hall is being converted into a hotel.—Your correspondent is indebted to G. Clapham, of B. W. P. & W's., for courtesies.

TOLEDO.

Wheeler's Opera House: Joe Emmet 26th, 26th, in Fritz in Germany, to good houses. Personally he is a greater favorite than ever. Barlow, Wilson, Primrose and West's Minstrels 29th and matinee, to good houses—having a heavy rain and Decoration Day to contend with. Milt Barlow enjoyed a quiet but hurried visit with his mother, wife and children.

CANTON.

Rentz-Santley Novelty co. 27th, played to good business. Coming: Marie Wolf German co. 3d, three nights.

Indiana.

RICHMOND.

Phillips' Opera House: The reappearance of Barlow, Wilson, Primrose and West's Minstrels 26th, was hailed by a fine house notwithstanding the bad weather. The troupe is a great favorite here and may always rely on good business. Pat Rooney comb. showed up 29th. Reynolds and Walling, sketch artists, are most prominent. Pat Rooney appeared in his inimitable Irishisms, much to the satisfaction of the "gallery gods."

Items: Barlow, Wilson, Primrose and West's Minstrels close their season June 12. Haverly's Widow Bedott party come 31st.—Mark L. Townsend is the energetic business manager of Pat Rooney.—W. H. Strickland succeeds H. E. Parmelee as advance agent of the Widow Bedott co.—W. C. Mitchell's Pleasure Party were in town 25th. They open in Boston 31st, for one week; Haverly's Brooklyn Theatre June 7, one week, thence to Haverly's Fourteenth Street Theatre, New York, for two weeks, closing the season.—Owing to a difficulty with the city hall posters last season, Barlow, Wilson, Primrose and West's Minstrels, did not put up paper.—Mitchell's Pleasure Party are having an elegant transformation scene painted. It is from the hands of D. B. Hughes, the Cincinnati artist, and will be used during their metropolitan engagement.

FORT WAYNE.

Academy of Music: 24th, Joe Emmet and comb., in Fritz in Ireland, to fair audience. Emmet being in one of his happiest veins and receiving able support, furnished a most satisfactory entertainment. A contracted stage prevented a display of scenery, much to the disappointment of the audience. Barlow, Wilson, Primrose and West's Meteoric Constellation of Stars in Minstrelsy 27th, to a crowded house. Every act is a specialty, and every actor a star. Ed Harley's ballads, Pinafore's neat, natty and charming songs and dances, and the Great Four in their new "Combat Clog," were the features of one of the choicest programmes offered this season.

Grand Opera House: Booked—The Little Rive-King Concert troupe June 2.

Items: Robert Stickey's Circus, June 8; Sells Brothers' Circus, July 5.—Harry Clapham, Manager Barlow, Wilson, Primrose and West's Minstrels, is very indignant owing to being forced to play here in the old barn called Academy of Music, when he was booked for the Grand Opera House.—Managers of traveling troupes may as well make up their minds that the people of this city will not patronize the old barn any longer.

INDIANAPOLIS.

Dickson's Grand Opera House: Pat Rooney and co. of variety artists appeared to light

business 25th and 26th. The entertainment was fair. Morris and Fields are clever Dutch comedians. Georgie Kaine is a passable serio-comic. Rooney hardly came up to his usual standard of Irish specialty business, and an indifference was perceptible in his stage business. Pirates of Penzance drew large houses the entire week. The co. is a splendid combination of talent and feminine beauty, the chorus strong and excellently rendered.

Crane's Garden Theatre: May Fisk's Blondes to fair business. The "dizzy" artists closed to a full house on the 29th.

Items: The work on English Opera House is progressing rapidly, and it will be completed by September 1.—Pat Rooney undertook to "cribbage" a Hoosier sporting gentleman during his visit here, and dropped into the Hoosier's pocket about \$600 dollars. Suffering Ireland!—James Cook, one of the gentlemanly and energetic reporters of the Evening News here, is stage-struck, and it is reported will enter the profession.

EVANSVILLE.

Penzance 31st. This will close the season Opera House: D'Oyly Carte's Pirates of at this house. The Opera House will be remodeled in July.

Evans Hall: Anna Dickinson will read her play Aureliem 4th, which will close the lecture course.

Albecker's Apollo Theatre: Our Boarding House, with W. T. Melville as the star, in his characterization of Col. M. T. Elevator, has drawn large houses the past week. Melville has made a hit, and will remain for the season. Andy McKee and J. F. Byrnes opened 24th, in song-and-dance, and will remain the coming week. The McAvoy's will close 29th, also Emma LaMaze, to Indianapolis. New Arrivals 31st: George W. Thompson who will appear in his drama of Yacup; Julia Walcott, vocalist; Grace Garland, song-and-dance. The openings for June 7, will be J. C. Murphy, in negro business; Dolly Foster, vocalist, and Manning and Drew, in Irish specialties; George W. Thompson and McKee and Byrnes will close 6th. Nick Morton, the manager is running a tip-top show, and giving complete satisfaction.

PERU.

Concord Theatre: Closed season, John Dillon and co. being the last attraction. During the summer the house will be entirely renovated and supplied with new scenery. Will open Sept 1, Messrs. Andres & Clark continuing as managers. The following have appeared the past season: New York Pinafore co., Rial and Draper's Uncle Tom, Agnes Wallace-Villa co., return visit, John T. Hinds and co., Anthony & Ellis' Uncle Tom, John Denier's Humpty Dumpty, Berger Family, Minnie Wallace and co., Ben Cotton and co., May Fiske's Blondes, Mme. Rentz's Minstrels, C. L. Davis, Wallack's Four-Star comb., Helen Potter's Pleiades, Mrs. Scott-Siddons, Callender's Georgia Minstrels, Robert Ingersoll in lecture, Donovan's Tennesseans, Dillon-Blaisdell co.

TERRE HAUTE.

Opera House: W. C. Mitchell's Pleasure Party in Our Goblins 2d, to only a fair but well pleased audience. The Pat Rooney comb. to fair house. Billy Carter was very good and gave general satisfaction, also Jeph and Fannie Delano and Georgie Kane. Pat Rooney himself appeared in his great Irish specialties. The troupe will play one week's engagement at Cincinnati, commencing 31st. D'Oyly Carte's Pirates co. will be here June 1, in The Pirates of Penzance.

VINCENNES.

Green's Opera Hall: Nothing this week. Manager William Green has just returned from Cincinnati, having bought some cushion chairs for his Opera House.

Items: Josh Ogden, Buffalo Bill comb. passed through here this week.—J. J. Cunningham, formerly manager of Opera House, Oil City, Pa., has gone into mercantile business, and is also our city bill-poster.

DAVENPORT.

Burtis Opera House: Lawrence Barrett appeared in Yorrick's Love 28th, to the house of the season. The support was very weak in some parts, and was by far the poorest Mr. Barrett ever brought to this city.

Library Hall: The Rive-King-Litta Concert co. played to a 95-house on the 24th. The co. is the best of the kind that has visited this city this season, including the "Grand Patti" humbug.

DUBUQUE.

Opera House: Harry Webber in Nip and Tuck 24th, to a large audience, giving general satisfaction. Mr. Gulick closed the season with this date. Lawrence Barrett in Yorrick's Love 29th.

Items: W. C. Coup's Monster menagerie and circus (eleven shows combined), come 5th.

MUSCATINE.

Old's Opera Hall: Rive-King concert co. 25th. Splendid performance to small audience. Haverly's Church Choir billed for 5th.

CRAWFORDSVILLE.

Opera House: This place will be remodeled and arranged for the coming season.

IOWA.

COUNCIL BLUFFS.

McAllister (Magician) came 25th, four nights. He has had fair business, giving away many prizes. C. L. Davis comes 29th. Jessie Conthon, June 1; Widow Bedott (Neil Burgess) 12th; Tony Denier 14th; D'Oyly Carte's Pirates of Penzance 22d.

ILLINOIS.

ROCKFORD.

Dillon-Blaisdell co., in Bumps, to a large but much disappointed audience. The play (not Dillon) is very flat. Haverly's Juvenile Pinafore co. 26th. Route through Michigan and Canada, closing season at Montreal July 4. Haverly's Chicago Church Choir Pinafore booked for June 12.

BLOOMINGTON.

Opera House: The past week has been bare of events. Booked, June 4, The Pirates of Penzance, by D'Oyly Carte's Opera co. Items: The Great Inter-Ocean Circus is billed for the 29th, and Barnum's "Own Only and Greatest Show on Earth," June 9.

ROCK ISLAND.

Harpers Theatre: R. W. Seager's "Queen Esther" (lower talent), to fair houses of "dead-heads," 24th and 25th. Mr. Seager took the "gang" to Moline, 27th, and played to poor houses at Turner's Hall, probably on account of Barrett's playing at Harpers the same night. Lawrence Barrett appeared in Richelieu, 27th, to a 3000 house. This was Mr. Barrett's first appearance here, but it will not be his last. The Tennesseans gave a concert for the benefit of the Methodist Church 26th, light house.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House: House has been

"CONTINUED ON EIGHTH PAGE."

NEW YORK MIRROR

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THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

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G. W. HAMERSLY, Publisher.

NEW YORK, JUNE 5, 1880.

Union Square Theatre.

Proprietor and Manager... A. M. PALMER. Engagement for a limited period of MAHNS COMIC OPERA COMPANY, MAHNS COMIC OPERA COMPANY, MAHNS COMIC OPERA COMPANY, MAHNS COMIC OPERA COMPANY, MAHNS COMIC OPERA COMPANY.

THIRD WEEK of the production in English of Franz von Suppe's latest European Operatic Sensation.

BOCCACCIO, BOCCACCIO, BOCCACCIO, BOCCACCIO, BOCCACCIO.

with the following distribution of characters: GIOVANNI BOCCACCIO, a Poet.

Flametto, in love with him... Alice Hosmer, Prince of Palermo... W. A. Morgan, Scalza, a Barber... Vincent Hoggan, Beatrice, his Daughter... Hattie Richardson, Lambertuccio, a Grocer... A. H. Bell, Peronella, his Maiden Sister... Fannie Prestige, Lotterighi, a Cooper... Fred Dixon, Isabella, his Wife... Marie Somerville, The Unknown... Miss Vance, Leonetto, Friend to Boccaccio... Bertha Foy, Tofano... Annie Winner, Chichibio... Clara Douglas, Guido... Mary Winner, Rinfieri... Anna Chlaway, Cisti... Bessie Jackson, Federico... Henrietta May, Glotto... May Clark, Major Domo to the Duke... Mills Hall, Donna Sancoffre... Miss Hahn, Eliza... Miss Vincent, Dariaetta... Daughters... Grace Clark, Monna Nona Pulci... Miss Hahn, August... her... Miss Vincent, Angelica... Children... Miss Conroy, Book Peddler... Mr. H. Dixon, Alberto... Mr. H. Depew, Gerlino... Mr. Bernard, Giordotto... Mr. Herwig, Riolardo... Mr. Swicard, Feodora... W. A. Hudson, Nostogio... H. Dale, Fresco, Lotterighi's Apprentice... H. Dale, Checco, Chief of Beggars... Mr. Stein, Tita Nana... H. Newman, Anselmo... J. Fischer, Filippa... May Booth, Oretta... Miss Beringer, Viola... Miss Buck, People, Monks, Nuns, Soldiers, Children, &c. Act 1—Church of Santa Maria Novella and Square in Florence, G. Day. Act 2—View of Florence from the Casina Valley. House of Lambertuccio and Lotterighi. Act 3—Gardens and Palace of the Duke of Tuscany.

The Costumes for the opera were designed from the well-known painting of "Pante in Exile" and other historical works. The augmented Orchestra has been expressly selected by Mr. H. Tinsington, Musical Director of the theatre.

BOCCACCIO.

Niblo's Garden Theatre.

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In which

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HARRIGAN & HART'S COMBINATION.

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express.

Theatres All the Year Round.

A couple of Summers ago, Mr. E. A.

Sothern, who had invited a party of English

friends over to see New York life, found

himself in a singular predicament. There

was, literally, no life in New York to show.

The city lay sweltering in the terrible heat,

with not a theatre open, with no amuse-

ment to relieve the hot nights, with lager

bier and Coney Island as the sole available

recreations. Undaunted by this state of af-

fairs, Mr. Sothern took his friends up to a

Massachusetts watering-place, where actors

and actresses foregather, and having intro-

duced them to the brilliant company, as-

sured them that the best of New York life

was to be seen in the country. Last Sum-

mer things were almost as bad; but the development of Coney Island into a regular metropolitan resort kept us all from feeling dull when there were no more theatres to amuse us, and Koster & Bial's concerts had become an institution. This Summer there will be a still further improvement in amusements. Although Rockaway Beach, with new mammoth hotels, is to be added to Coney Island and Long Branch, to tempt people to spend their days and nights out of the city, our managers have determined to make a struggle for their old supremacy, and, even in July, there will be plenty to see and hear at places of amusement in the metropolis.

Wallack's has already announced its Summer season with Chanfrau, commencing on Saturday, after only a few days of rest for the employees. Haverly's will play straight on through the Summer, with only the interregnum of a week for repairs and decorations. The Windsor is to let, and so is the Standard, and occasional advertisement enterprises may keep these excellent houses open. The capital variety theatres on the East side will stay open, of course. Their patrons expect their nightly fun as regularly as their daily bread, and would soon desert a manager who deserted them because the weather happened to be warm. Donaldson and Miner are made of sterner stuff. Doubtless the inimitable Den Thompson could keep the Park open right through the solstice; but Manager Abbey has made his contracts for altering and beautifying the building. The Pirates of Penzance will leave the Fifth Avenue after this week;

but other parties have secured the theatre. Mr. Fred Paulding, the young tragedian, will test a new play at the Union Square, June 14. Nobody is likely to select Booth's for a Summer experiment after the figures of the three nights of The Croothawn—\$107, \$29, \$25. Niblo's has proven itself a great Summer theatre before this, and Manager Gilmore has faith in it and in his stars. The Madison Square has boldly nailed its colors to the mast, the heated term of the past week having only shown that people look to the Madison Square for coolness as to a refrigerator.

This hasty survey of the field proves that more theatres will be open than closed during this Summer in New York, although the heat is expected to be exceptionally severe. The deleterious effect will certainly interfere with everything, and the seaside opposition is to be stronger than ever. Of all our places of amusement, the only ones that are certain to be closed from June to August are Daly's, the San Francisco, Booth's, the Thalia, the Theatre Comique, the Germania, and (on account of alterations) the Park. In two years, that is to say, our managers have accommodated themselves to the new state of Summer affairs here, and are determined to meet the public with their old displays of pluck and enterprise. Profits may not be large at first, but it is something to be able to keep the pot boiling when the thermometer marks 96 in the shade. At any rate, there is to be a rally against the idea that our people can get along without theatres during the Summer, and the whole profession is not to be pushed aside by the bathers and clam-chowderers of the seaside sands. Boucicault broke the Summer spell in London, a few years ago, when he ran Formosa, at Drury Lane, out of the season and issued his famous pronouncement declaring that there were always people enough in town to see a good thing, if they had anything good to see. Our managers have resolved to make an equally bold stroke, and we wish and expect that they will succeed. If they can work through this Summer without any very great loss, next Summer the people will adapt themselves to the new idea of theatres all the year round, and by the year after that, the Summer will be more profitable than the Winter season.

Everybody can remember when August was considered the best month in the theatrical year. It is to be so again, if we are not very much mistaken. Chief Justice Charles Daly goes still further back and recalls the time when a Fourth of July house was more jammed than our New Year's houses are now. If there were fewer places for the New Yorkers of that remote period to go to, there were certainly much fewer New Yorkers to go anywhere. We have strangers enough in town during the Summer to keep the theatres open, if our managers once learn the way to cater for the heated crowds. Thousands of dollars are expended to keep theatres warm in Winter; but except the punkahs and the fountain which Manager Duffy introduced into the old Olympic, there has been no systematic attempt to keep our theatres cool, until Manager Mackaye invented the intricate machinery of the Madison Square, and Manager Aronson built up the sliding roof of the Metropolitan Garden. There is a glimmering of the latter idea at the Fifth Avenue, where the roof of the dome may be removed at will, and an extra service of gas jets can light the house without producing much heat; but advantage has not been taken of these devices since the gentlemen who carried the Fifth Avenue to its former pre-eminence, and nearly through its difficulties, have withdrawn from its management. The Vokes' season at this theatre was one of the most profitable on record, although the weather was intensely warm. Manager Haverly should make a note of these suggestions for use next Summer.

We have not, however, much faith in the sliding-roof system, as applied to first-class theatres. Even in Italy, from whence the idea is adapted, the open-air theatres are not so attractive as those of the usual order of architecture. From a poetical point of view, it is very pretty to sit beneath the stars and amidst the breezes, while the actors perform their parts upon the stage; but, practically, the theatres are not so cool as the streets outside; the smoking is a nuisance, and there is a sense of incongruity which spoils the performance. The experiment which has most interest for our managers, and which they should watch most carefully, is that at the Madison Square. Manager Mackaye carries off the heat from all his gas-lights by having them enclosed in glass cases, with vents leading to the roof. He has erected gigantic fan wheels to draw off the heated air. Finally, he has arranged a series of tubes through which air, artificially cooled by being sent over tons of ice, is forced under every seat in the theatre. The result of his inventions is that the temperature inside the Madison Square is always cool, fresh and pleasant, no matter at what height the thermometer may be raging outside. Now, if the public appreciate this

fact, and if it can be demonstrated that, in a theatre thus artificially cooled, audiences can be collected all through the Summer, then the problem of Summer theatricals is solved, and every enterprising manager will adopt the Mackaye system, or some modification of it, and keep his house open during the whole year. The cost of the necessary machinery will be nothing compared to the expense of keeping a first-class theatre closed or trying to run it to the ordinary hot weather business. Our managers have repeatedly shown that the question of expense does not deter them when the public is to be pleased or made comfortable. Can our theatres be artificially cooled as readily as they are artificially warmed? That is the question—and if it is decided in the affirmative, we shall have the theatres open all the year round.

Here is a case that points toward the urgent necessity of the Actors' Fund. An actress of good standing, and more or less well known professionally and publicly, was discovered the other day in a condition of extreme want. After considerable difficulty, the sum of twenty-five dollars was collected—A. M. Palmer, and Charles Parsloe and another gentleman contributing three-fifths of the amount—and she was placed for the time beyond actual necessity. Were the Actors' Fund in existence, a remedy for such painful occurrences would be instantly at hand.

JORDAN.—Mabel Jordan's handsome face furnishes THE MIRROR picture this week. She has been a member of Daly's company the past season, and although on account of the long runs of Wives, Royal Middy and Arabian Night her talents were kept somewhat under a cloud, she had several opportunities in which to display her ability. Her Lou Ten Eyck, in Divorce, was the best performance of the part, with the exception of Fanny Davenport's, ever given in New York, and in itself stamped her as a finished and admirable comedienne. She made an immense hit also on the road as Rosa My-bloom, in An Arabian Night. She has several offers for next season under consideration.

PERSONAL.

SPARKS.—Willie Edouin's party are filling time rapidly.

PIXLEY.—Annie Pixley will pass the summer in Canada.

CHANDOS.—Alice Chandos will return from England in September.

LISLE.—What has become of Rose Lisle's play which she wrote for Wallack?

RISO.—J. H. Ring of the Boston Museum will probably join a combination next season.

SCHWAB.—Frederick Schwab has not yet made any arrangements for next season.

RAND.—Rosa Rand plays Gretchen at \$125 a week next season with Jefferson. She is visiting at present in the country.

DREW.—The salary Mrs. John Drew will receive from Jefferson next season is \$300 a week, and not \$500 as falsely reported.

LISTON.—Hudson Liston left for Europe on the Egypt last Saturday, to be absent two months.

MAYO.—Frank Mayo has a new piece with which he intends opening his season in New York.

CHERIE.—Adelaide Cherie has under consideration a strong star drama, with which she will probably travel.

MY PARTNER.—All of Aldrich and Parsloe's dates are filled already for next season, with the exception of one week.

BROWN.—Isabella Brown, a young lady of Boston, will appear in opera next season, having been secured by Carl Rosa.

LEE.—Amy Lee has been engaged to play Marian in The Child Stealer, with Annie Ward Tiffany, next week at Niblo's.

HUCKEY.—J. M. Hickey, Barney Macaulay's manager, will have two strong attractions of his own on the road during '80 and '81.

GOODWIN.—George Goodwin, of the Walnut, Park, and Chestnut St. Opera House, Philadelphia, passed Tuesday last in New York.

HILL.—The testimonial to Barton Hill in San Francisco included a matinee at the California and an evening performance at the Baldwin.

COMSTOCK.—Manager Frank Comstock of the Ohio circuit, whose headquarters are at Columbus, is in town, arranging business for next season.

DE HAVES.—Claude is now special agent for "Sells Bros. Millionaire Confederation of Stupendous Railroad Shows"—(we quote from the card he sends us). Next season he will be again with the Nip and Tuck company.

AEAEA.—The young woman that flies through the air with the greatest of ease, and who has been astounding even blase Paris with her aerial feats, will be one of the features of Conquest's Burlesque troupe at Wallack's in August.

WILMOT.—Emmie Wilmot was engaged for the leading business at the Soldiers' Home, Dayton, O., for the Summer, but her sudden illness compelled her to cancel the engagement. The management were fortunate in securing Helen Tracey for the position.

LOTTA.—Miss Crabtree sailed on the Egypt Saturday.

BENTON.—E. F. Benton, of Rochester, in the city.

EARL.—Marion Earle will pass the Summer at Chataqua Lake.

MORTIMER.—Gus Mortimer has been engaged to act as business manager for Fanny Davenport the coming season.

VANDENHOFF.—George Vandenhoff has arrived in England, and is at the Leaning-ton Sanatorium. He is in very bad health.

MOTTE.—Adelina Mott has met with flattering success as Ruth, in the Pirates of Penzance, with one of Cart's travelling companies.

HONEY.—George Honey, the comedian, died last Monday in London, of paralysis. He had been ill a long time, and his death was expected.

LEHMAN.—Phil Lehman, of Syracuse, has returned home. He says no contracts are good unless signed by himself in person. No agents have authority to sign for Syracuse.

ASCHÉ.—S. S. Asché of Houston, Texas, arrived in town on Tuesday. He represents several of the principal theatres in the Lone Star State, and is prepared to at once look attractions.

PALMER.—The report that A. M. Palmer had sailed for Europe which appeared in the Sunday papers, was unfounded. He is still in New York, and has fixed no time for going.

LEAVITT.—Mike Leavitt writes us that he is getting together the strongest burlesque company that was ever brought to this country. He and Mark Mayer are having a jolly time of it in London.

ABBEY.—It is not probable that Manager Abbey will be able to secure the Hanlon-Lees for next season. They have a Mid-Winter engagement in Paris, which will probably prevent their visiting America this year.

BOCCACCIO.—The London Figaro says that Dion Boccaccio has been commissioned by the New York Herald to go to Ober Ammeiga in July, to write a special account of the Passion Play.

SOTHERN.—A performance of Shogner's Fairy, Gilbert's new play, will be given a presentation in London before Sothern produces it here at the Park, in order to secure the copyright.

THE USHER.

*In Ushering
Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.*

Miss Anna Dickinson is hard at work on her new play for Fanny Davenport. The contract was sealed and stamped, as it were, by the following characteristic telegram which passed between the two ladies one day last week:

TO FANNY DAVENPORT, CANTON, PA.:
All right. God bless you. Shall be a credit to both parents.
ANNA DICKINSON.

While everybody in search of a day's enjoyment turn toward Coney Island or Rockaway just now, there are a number of old-time resorts that are being neglected—and for that reason they are all the more desirable. A trip to Manhattan or Brighton Beach is attended with many discomforts; no route can be selected that is not dusty, crowded and uncomfortable. After one reaches the place the ocean breezes form not a tithe of compensation for the drawbacks of insufficient attendance, bad eating, overcharges, confusion and bustle. If this is the case now at the very opening of the seaside season, who can answer for what it may be a month hence? One of the quietest, least expensive and, on the whole, most thoroughly satisfactory ways of passing a sultry evening, is to secure a carriage and take a drive up through the Central Park and out on "the road." The best destination, for many reasons, is Sheffin's, at Highbridge, involving a drive over St. Nicholas avenue, the most delightful of all our magnificent boulevards. The inn is frequented by an excellent class of people, the table as good as the market affords, and the service very much above the average. Here, on the old-fashioned verandah, overlooking the Harlem River, the long rows of street lamps stretching out toward the city five miles distant, appearing like a double line of silent, glittering sentinels through a vista of interlocking elms, fanned by a fresh breeze from the banks of the river, soothed by the buzzing of crickets and the weird voices of the tree toads, one may clink one's glass of Monopole in peace with all the world. If you wish a really perfect respite after the toil, the anxiety and worry of a busy, broiling Summer day, try my plan, and see if you won't give up forever Coney Island, impudent waiters, crowds and dissatisfaction, for Highbridge, solid comfort, and true enjoyment.

The Cripple, or Croothawn, came to a sudden but not unlooked-for end on Friday night at Booth's, and the only thing concerned that is crippled now is Mr. Mallon's pocket. We should all be devoutly thankful that this fearful thing is consigned to the oblivion from which it was untimely snatched in order to bring out Mr. Cahill as a star. His fiasco should teach all actors who contemplate making meteors of themselves a lesson. He might have made, if not a great, at least a favorable impression, had he been wise enough to have chosen pieces that had some chance of success, but permitting bad judgment or bad counsel to prevail, he jeopardized his chances of future fame by producing one of the worst dramatic concoctions that have been inflicted on a patient and long-suffering public. He shouldn't be discouraged by a single failure, but should lay the moral to heart, discard the old, secure something new, and then try again.

In comparing the list of combinations arranged for next season with that of the one just closing, I notice an immense increase in the number of parties of the Tourist order, as well as a great many additions to the ranks of the burlesque vanguard. No less than thirty-five of the former will be on the road, aggregating one-sixth of all the traveling organizations inclusive. The taste for comedy takes strange departures, and is wholly unaccountable. In my opinion, the nondescript school toward which the public incline just now, dates from four years ago when the French hotbed or forced comedy was planted here, and that Hobbies, The Boarding-School, Tourists and the like are simply Baby, Pink Dominoes, Life, Forbidden Fruit and the rest in a popularly developed state.

The monthly magazine, The Theatre, which is published in London, has been successful, and its prosperity has induced some enterprising person to start a similar publication in New York. That there may be a want for such a magazine we do not pretend to deny, but that the first number of the Dramatic Magazine which appeared, a short time since, does not begin to fill the void, will be generally conceded. Its get up is rather attractive, considerable care having evidently been expended upon the typography and other details. In the drift of its literary matter, however, the mark is widely missed. So far as the nature of the contributions are concerned, the issue in question might have been just as appropriately named the Fireside Magazine, the Good Citizen's Monthly, the Pleasant Companion, or anything else, in fact, besides the Dramatic Magazine. For instance, a frontispiece of Dr. Houghton and ten pages constitutes the space devoted to Little Church Around the Corner; a fac-simile letter of the poet Whittier, with an introduction, fills up a page and a half; six verses of "A Prairie Song;" a long article entitled "Law vs. Children;" an article on the Chinese of San Francisco; the opening chapters of a continued story, "Sixty Millions;" a blood-curdling fancy about a night spent in

the Catacombs; a paper on Skates and Skating; and several stray verses complete the principal features of what they humorously call the "Dramatic" Magazine. Were these irrelevant stories by actors or critics, their introduction in the pages of a theatrical magazine might be admissible; but when the contributions—as in the present case—are from the pens of nondescript and unknown writers, there is no claim made upon the attention of the profession or those interested in the dramatic art.

The Dramatic Magazine aims to have as its object the elevation and advancement of the dramatic art, and the union of the Church with the Stage, the priest with the player. Unfortunately both these very laudable intentions are entirely superfluous and unnecessary, as neither is considered just at present as being particularly desirable. If this very pretty theory is carried out to the end, obstinately and without deviating from the straight and narrow path laid down, we fear it will not be long before the very clergyman whose picture it publishes in the May number will be called upon to give it the benefit of a Christian burial. There is room, however, for a good, spicy publication, containing discussions on live topics of contemporaneous interest, to which our ablest dramatists and actors may be regular contributors. If the fallacy under which the Dramatic Magazine was born will be dissipated, and its founders consent to follow the English model closely and correctly, it is safe to predict that the new venture will attain a healthy growth. We wish the Dramatic Magazine success if it merits such, and failure if it deserves that.

THE MIRROR possesses a treasure in the person of its office-boy. He's a wonderful youth; dresses in a style that is at once negligent and elegant, and that is fairly envied by all the fashionable young men who honor Union Square every day with their presence. His taste is something unique, and compels the most critical to bow before it in silent admiration. Last week, when the hot days came on, he blossomed forth radiant in a light yellow suit of clothes that would do credit to the discrimination of one of the hotel sign-boards that lean against the pillars of the Fifth Avenue entrance; a necktie in comparison with which Joseph's celebrated coat would stand not a ghost of a show in point of the artistic blending of its many colors; and finally, his head was surmounted by a hat that would make Dimpal cry to know who was the talented manufacturer of the block on which it was moulded. His label is Sam. Not Samuel or Sam'l, but plain, ungarish Sam!

Sam is an ardent admirer of the Terpsichorean art. Not as it is illustrated by Dods-worth or De Garmo, nor even by Bonfanti or De Rosa. Ah, no! Sam is a devotee of the cornucopia-and-sand style of dancing. Occasionally, when the staff requires a little recreation after some particularly arduous labors, Sam will give us practical demonstrations of the channel in which his ambition flows, by giving us an imitation of the peculiarities of his favorites, McAgdon and McAverty. He tips his hat to an angle of something a little over forty-two degrees, and striking a statuesque attitude, breaks out with that lovely romanza:

"Oh, I hate to tell,
But then I must—"

and proceeds to do the regular song-and-dance business, which he has picked up Heaven knows where and Heaven knows how. Of course we all sit transfixed in silent contemplation until some moving spirit stirs us, and then Sam airily makes his exit through the door.

Sam is quick at repartee also. For instance, Monday afternoon a well-known advance agent came into the office and entered into conversation with our slave, when the following little dialogue took place:

Agent—What's up?
Sam—The price of coal.
Agent (aside)—Great head. (Aloud.) What's down?
Sam—Reading R. R. stock.
Agent—Is dramatic news scarce?
Sam—Since they've riz to ten cents, can't find one in the city!

Agent (aside)—That boy'll be the next occupant of the presidential rocker.

It isn't every young lady that can write a thoroughly enjoyable and pleasant letter, but I know of one who possesses the gift, and a few days ago I received a charming and thoroughly characteristic epistle from her which I cannot resist giving to my readers—that is, if they'll keep mum about it. Honor, of course, precludes my publishing her name, but perhaps she may be remembered when I say that she is the benevolent young lady that gave me the aromatic punch and her views of the Actors' Fund at the Pot Luck Picnic recently in Irving Hall. Here are some extracts in all their own ingenuousness and simplicity:

LONG BRANCH, May 25, '80.

Everybody who has arrived from the city yesterday or to-day comes gasping with fabulous accounts of the altitude of the thermometer. I do not like to tantalize you by telling you about it, but we have the most delicious little breeze! I wish I could send you a whiff. I have been wandering around in a reprehensibly lazy but very enjoyable style all day. My last exploit was to suddenly find myself in a field with six loose horses. What I mean to express is, there was nothing miraculous about my being in the field, because I walked there; but I did not bargain on the six fiery untamed! My first thought was to place the fence between

us; but when I discovered on the other side about twenty-seven cows, I concluded that in dreadfulness, as well as avoidance, twenty-seven cows overbalanced six horses. However, they were merciful in their strength, and so I am spared for the present.

We have recently had an addition to our family in the shape of a pug. This youngest member is the recipient of the wildest, most idolatrous affection from all the others. I have heard of spoiled babies, but I do not believe any infant that ever condescended to bless this mundane sphere was ever more spoiled than this veritable pug. For all of this she rewards us with the blackest ingratitude. I could not tell you how many times I have rescued her from instant death under the very hoofs of the horses. And as for fish-bones, if she only scents one a mile away, she gets hold of it and chokes over it. It takes the combined talents of the entire family to watch her. At present she is seated on my lap, complacently chewing up the cover of this paper. She has a most charming appetite for ribbons, laces, handkerchiefs, etc. Can devour more of these in an hour than I would wear out in a year. Wide baked milk—which you must know is the orthodox food for juvenile pugs—she utterly disdains. However, with all her faults we love her still. D. E. Fontaine of Herald renown has taken a house near ours, which belongs to Maggie Mitchell. The Branch is rapidly living up.

Still the soul of John Brougham lingers in his poor, wasted body, and his physicians say that there is some probability of his living for some weeks yet. I called at the house in Ninth street, where he lies hovering twixt life and death, the other day, but he was too weak at the time to see anybody. Miss Laura Phillips, who, with Miss Annie Deland, has faithfully tended the old veteran since his prostration, told me that the paralysis has entirely disappeared, leaving him conscious, extremely weak, but without suffering any pain. He has seen and recognized a number of his friends, among others John McCullough, J. H. McVicker, John Gilbert, Raymond and Wallack. The latter gentleman has sent a private nurse, at his own expense, to care for Brougham till the end. No hope is held forth for his recovery, and it will not be a matter of surprise at any moment to hear of his demise. He is seventy-two, and at that advanced age an illness of this description is seldom attended with other than fatal results. His wonderfully strong constitution is the only thing that has warded off that which must inevitably come. The local trouble with which the doctors say he is contending is Bright's Disease.

But there are many other causes that have led to this general dissolution. He built great hopes on his play, Home Rule, and expected to arrange for its production some time this month. It was arranged that he should play a part in it himself, and all his energies and ambition seemed to be centred in the result. But, for some reason or other, the negotiations fell through, and on the 15th of April last he sent me the following note:

MY DEAR —: I am sorry to say that I have been unable to secure an open date for the production of Home Rule, owing to a variety of causes. The consequent worry, anxiety and disappointment have combined to make a sick man of Yours truly,
JOHN BROUGHAM.

From the day of the writing of this letter he gradually sank in health and in spirit, and the brave sturdy nature of the old actor seemed to have become broken and shattered. Financial embarrassments also have told upon him. The money that was realized by his benefit a few years ago—in all amounting to something over \$10,000—is invested in such a manner as to give him a weekly income of \$20, a sum that barely covers the expenses of a day since he has been ill. The principal is tied up so that it cannot be touched, and the consequence has been that Misses Deland and Phillips have made up the deficiency so long as their funds lasted. Knowing the pride of Mr. Brougham he hesitated about calling on his friends for assistance, but fortunately Messrs. Wallack, Florence, Raymond, McCullough, and others of his old friends got wind of the state of things, and generously came to the front with aid sufficient to tide over present necessities. I think it is well that the real situation should be known, that, if the illness of Mr. Brougham continues for any lengthy period, proper means will be voluntarily taken to provide for any emergency that may arise.

I had the pleasure of listening to a private dramatic recital Monday afternoon by Mme. Leander, the Baroness Von Herin-en-Hering. She is a Danish lady of rank, and has but recently arrived in this country, where she intends making a professional tour. She delivered a number of scenes from several plays which she herself has adapted from the Danish, with fine effect. Her voice is clear, melodious and powerful; her action graceful itself, and her person suited to the requirements of the stage. She has mastered the difficulties of our language, and pronounces it with a distinctness and appreciation quite wonderful. The Baroness has greater natural ability than has Modjeska, and in truth her genius is fit to be ranked with that of Ristori, whom she strikingly recalls. Her dramas are all new to our stage and possess the peculiarly enchanting beauties of the quaint stories of the Norse-land. Their introduction to our public will doubtless prove a revelation. She is equally happy in the delineation of tragic and the lighter roles, and her appearance, which is not far off, will probably create a furore, she has also musical abilities of no mean nature, and is socially a most estimable and interesting woman. Her husband, the Baron Von Hering, is for the present transacting her business affairs.

FREDERICK PAULDING AT HOME.

WHAT THE YOUNG TRAGEDIAN SAYS OF "THE LOVE OF HIS LIFE—THE RESULTS OF HIS FIRST SEASON—WHAT HE WILL DO NEXT FALL.

I entered a handsome suite of apartments at the Westmoreland Hotel, Monday afternoon, in quest of Mr. Frederick Paulding, but he was not there. A long window that opened out upon a balcony was raised, however, and I bethought me at once of the procession that filled Union Square plaza just below. A pretty brunette young lady was seated opposite the window, and to her I addressed myself.

"Could you tell me where I may find Mr. Paulding?" I questioned.

"He is here," she replied, "and expecting you. Won't you please come into his library?" and forthwith I followed my fair guide in the direction she led me.

In the moment that elapsed, before the young man arrived, I had an opportunity to study the outlying surroundings.

The room was rather longer than it was wide, and was handsomely furnished in true library style. Books of all sorts were ranged about the four sides of the place, and all the available space on the walls was well covered with paintings, sketches and etchings. Tasteful articles of bric-a-brac were distributed here and there, and a handsome desk in the centre of the room was covered with plays, parts, and manuscripts carelessly strewn about, betraying the bent and inclination of their owner.

Here my observations were abruptly terminated by the entrance of Mr. Paulding. His manner, I noticed at once, is quick and nervous, indicating a sensitive and delicate organization, and his bearing that of a young gentleman of culture, accustomed to the usages of good society.

"I would like to get some particulars, Mr. Paulding," said I, "concerning the forthcoming production of your new play at the Union Square Theatre a fortnight hence."

"I shall be pleased to place at your disposal any information at my command," he replied.

"Suppose we commence with some facts about the piece itself?" I suggested.

"I have seen several contradictory reports with reference to its origin going the rounds of the press," commenced Mr. Paulding, "but they have been all in error. When I was playing at the Lyceum (now Haverly's) a year ago last February, my agent came to me and said that Mr. Frank Rogers wanted to write me a play. I replied that he might go ahead, and if the result of his labors was satisfactory, I should enter into an arrangement for its production. Acting upon this, Mr. Rogers set to work and prepared a drama which he brought to me for perusal. It was called 'The Mark of the Heart,' and I found, on reading, that, though crude in many portions, it contained good material."

"Did Mr. Rogers claim that it was original?"

"He did. But it impressed me at once as having been translated from the French, on account of the many foreign idioms and remarks that I discovered in the dialogue. I was told also that there is a French drama extant bearing precisely the same title as that of Mr. Rogers' play, a copy of which is held by Mr. Palmer."

"Have you read it?"

"Not yet; but I intend to. Even if the piece was a translation when it was first delivered to me, I can truly say now that it is new from beginning to end. I have made innumerable alterations."

"Have you devoted much time to this work of pruning and shearing?"

"Yes, a great deal. I feel as though I were born, as it were, under the pen, perhaps inheriting the taste, if not the ability, of my relative, Washington Irving. In the first place, I have changed the title from 'The Mark of the Heart' (which cannot be copyrighted) to 'The Love of His Life.' The second and third acts I have left intact, just as they were written by Rogers. I don't think they could be improved upon. Listen to this speech for instance;" and then he proceeded to read for my benefit an extract that indeed was a specimen of very admirable writing.

"But," he continued, "the dialogue of the first and fourth acts was clumsy, the situations crude, and the construction generally unsatisfactory. I set to work on each, rounded off the rough corners, polished up the language, originated climaxes and tableaux, and generally renovated and improved the text. The comedy is of a light order, and there is not a questionable line in the play. The interest lies in the love of a lackey or servant for his mistress; in this respect alone may it be said to resemble the outline of the plot of Ruy Blas."

"Does 'The Love of His Life' admit of many opportunities for scenic and other display?" I asked.

"Yes; the scene is laid in 1751, during the reign of Louis XV., a period which gives an opportunity for picturesque and handsome dressing. The scenery will of course be fine, because the play is to be presented at the Union Square. Mr. Tinsington is composing original incidental music, and I have secured the valuable services of William Seymour of the Boston Museum as stage manager. The company that is to support me has been selected with great care, and certainly will assure an excellent representation of the drama."

And then Mr. Paulding allowed me to copy the full cast and distribution, which is as follows:

Paul Danglars, a young engraver, Frederick Paulding
Count Raoul de Launay, O. H. Barr
Marmot, a hunchback, Frank Mordaunt
Gaston Charlot, Chas. Bowser
De Beauvois, George Jordan
De Massin, John Mathews
Le Duc de Beaulieu, Lyander Thompson
De Lancy, Albert Beckes
Adrienne de Beaumont, Louise Muldener
Hortense de Marville, Emily Rigi
Madame Lavarine, Mrs. Carrie Jamieson
Cecile Laflitte, Carrie McHenry

ACT I.—A bird of prey. Scene—Reception room of the Pensionnat de St. Agnes.
ENCOUNTERED.

ACT II.—Love and honor. Scene—Paul Danglars' lodgings at Paris.
DEPARTED.

ACT III.—To the bitter end. Scene—Garret overlooking old Paris by moonlight.
DEPARTED.

ACT IV.—The hunchback speaks. Scene—Salon in the Chateau de Launay, near St. Germaine.
NEMESIS.

"How long will your engagement last, Mr. Paulding?" I asked.

"Two weeks. I will play 'The Love of His Life' for that length of time, with the

exception of Friday night in the second week, when I will appear for the first time in New York as Bertuccio in 'The Fool's Revenge.' Without conceit I can say this is the best piece of acting I do at any rate it is conceded to be such very generally by the critics. When I played in this city last I had but just entered the profession, and I had not the same claim upon the attention of the public that I have now. My first season's experience on the stage has given me varied practice, and I think you will see that I have made considerable improvement. My theory is that an actor should progress from year to year all through his career, otherwise his work goes for naught."

"Are you satisfied with the financial results of your first year's traveling?"

"Perfectly. I have given two hundred and forty-one performances, and have missed but three nights, in Holy Week, when I declined to act. We have come out ahead on the season. In the South, where my social position is known, I scored a great financial as well as artistic success; in the West, where I was unknown, the success was simply artistic."

"Have you made any arrangements for next season?"

"I shall play in New York in the Autumn, and will probably bring out a play for the first time that I am now engaged in writing for myself. The past Winter I have confined myself entirely to the legitimate, but next season the Presidential excitement will interfere with this, so I shall add a couple of other parts to my repertoire, and should 'The Love of His Life' score a hit, make that my piece de resistance. In New York I shall play my full round of parts, but through the country, I shall limit myself to 'The Wife's Secret,' Hamlet, Paul Danglars and my new piece."

"Which are your favorite roles?"

"Hamlet, Shylock and Bertuccio. I am fond of character, but not juvenile roles. For that reason Romeo, Claude Melnotte and the like are distasteful to me."

"Your features greatly resemble those of Henry Irving; I believe you are related," said I.

"Yes," he answered; "and when I was in England last I formed a very pleasant acquaintance with the great tragedian. Here is a portrait of him—if that he was good enough to present me"—showing me a photograph of the actor in street attire. "He also gave me his version of Shylock, with permission to use it in the United States. Mr. Edwin Booth has been very cordial to me too. It is the encouragement of such great men that puts life and ambition into a young aspirant for fame. Yet I have no faith in the study of other actors; rather do I believe in learning from nature itself. A bad original is better than a good imitation, you know. I base great hopes on 'The Love of His Life'; it is a strong, powerful melodrama, and promises well."

THE WEEK AT THE THEATRES.

"The Play's the thing."—HAMLET.

For the first time in many weeks there is positively nothing in a regular way to chronicle at the city theatres. True, there have been two or three benefits of considerable magnitude that have engrossed public attention, but otherwise everything is dull, and there is a death-like lull about all the houses. The calm that precedes the rush of Summer amusements, of which this year we are to have an unusual influx. The Floyd testimonial at Wallack's was a grand success in every way; the house was crowded to the doors, people even standing and sitting in the aisles. The programme was one of the best of the kind ever offered in this city, for although as a general thing fragmentary and detached bills are uninteresting and hithy, this one proved a noteworthy exception to the rule. Beckett's benefit Tuesday night at the same house, was also most gratifying, testifying to the hold the jovial comedian has obtained in our community during his ten years sojourn here. Minnie Palmer's affair Monday night was a most satisfactory entertainment, and the number of floral presents she received was something quite marvellous. McCoy, the treasurer of Poole and Donnelly's Eight Avenue theatre took his annual benefit Decoration Day. The performance at Booth's Thursday night, will no doubt be the grandest event of the benefit description this year. All the big theatrical guns have volunteered, and a magnificent programme is announced. A number of prominent political and social people have taken the matter under their wing—that is they've written a grandiloquent letter to Mr. John T. Raymond, and he has answered them in the usual strain. It will probably be a grand "Bon voyage" to one of our most favorite comedians. Raymond needs the money, too, and for that its success will be all the pleasanter to chronicle.

Things theatrical stand about as follows: Hazel Kirke, of course, remains the stationary attraction at the Madison Square. Wallack's will be closed until Saturday night, when Chaufrann is announced to produce Kit.—Hermann finished last night at Haverly's, and to-night (Thursday) Angie Schott and a comedy company appear in one of the current absurdities called "Trifles"—a title which no doubt will turn out to be most appropriate.—Hearts of Oak finishes its run at Poole and Donnelly's, West Side House.—Evangeline is entering its last nights at Niblo's. Next Monday Annie Ward Tiffany will bring out 'The Child Stealer.' Her engagement will last two weeks; the latter portion being set apart for the production of Elliott Barnes's 'Only a Farmer's Daughter.' Botecaccio is running to fair houses at the Square, the hot weather hurting business at this place as it has everywhere else. The opera improves upon acquaintance.—Josh Whitcomb may still be seen at the Park.—The Pirates of Penzance at the Fifth Avenue still pleases people. The professional matinee last Thursday, with the compliments of Messrs. Rice and Nunnemacher; was a most enjoyable affair. Gran's combination, with George Boniface as star, are putting in a week at the Windsor with 'The Soldier's Trust.'

THE DRAMA IN THE STATES.

(CONTINUED FROM FIFTH PAGE.)

closed during week, and will not open until 31st, and June 1, when Colliers' Celebrated Case will play before large audiences.

Smith's: New arrivals this week; Lester and Williams, song-and-dance artists; Cassidy and West, in Dutch specialties, and Allie Ryan and Minnie Wesner, in skipping rope dances. The performance on the whole is a very good one, and succeeds in drawing good crowds nightly.

Item: Sells Bros.: "Greatest on Earth" did a large business here 25th.

KALAMAZOO.

No hall show the past week. Sells Bros. Circus came 27th; fair business in the afternoon; big house in the evening. Nothing looked for some time. Forepaugh Circus first part of July.

MINNESOTA.

ST. PAUL.

Opera House: Collier's Union Square Theatre co. returned to fill an engagement of two nights and matinee, 21st, 22d, presenting at each performance A Celebrated Case. Although the co. is an excellent one, the play handsomely costumed and well mounted, yet, owing to the unsettled state of the weather, and being late in the season, the houses were only fair. Mr. Collier, by his fine portrayal of the character of Jean Renaud, and the very creditable support rendered by the co., gave great satisfaction and paved the way to a hearty reception should they again visit St. Paul. 24th, Anna Dickinson made her bow before a select and cultured audience in the recital of her new play, Aurelian. Miss Dickinson made a very favorable impression, evincing great force and dramatic power in several of the scenes, eliciting much applause. There was a general expression of satisfaction, and if Miss Dickinson would play the character of Zenobia, the heroine of the play, she would meet with a hearty reception from a St. Paul audience. 25th, the Great Western Band, numbering some thirty-six members, assisted by several noted musicians and vocalists of the city, under the auspices of the Knights Templar of Damascus Commandery, gave a very fine concert to a large and fashionable audience. The concert given this evening (27th) by the Mendelssohn Quintet Club of Boston proved a rich treat, and called forth a fine audience, composed of the elite of our music-loving people. There was some change made in the programme advertised; Bertie Davidson sang in place of Abbie Carrington. Miss Bertie is a daughter of Manager John X. Davidson of the Opera House, a young lady of great promise as a vocalist, possessing a remarkably clear and sweet voice. She sang with considerable spirit, receiving a well deserved encore. Booked: Lawrence Barrett in Richelieu and Yorick's Love, June 2, 3. Tony Denier's Humpty Dumpty troupe occupy the house 28th, 29th. Are finely billed.

Circuses: 26th, W. C. Coup's monster shows attracted immense crowds, filling the mammoth tents at each performance. The programme was carried out to the letter. Mr. Coup, who is known to be a manager of his word, and gives his personal attention to the performances, fully deserves the hearty endorsement he receives from the public for the very creditable manner in which the performances are conducted, eschewing all vulgarity and any objectionable features, leaving no room for the most fastidious to find fault. It is a good show and business splendid. Your correspondent is under obligation for courtesies extended by Mr. Coup's gentlemanly agent, F. J. Pilling, who was formerly with Annie Pixley and M'iss comb. for two years, and later with the Gobblins.—Sells Bros.' Big Show is handsomely billed through the city. The well-known reputation of these gentlemen in the amusement line throughout the West, will draw immense crowds to the city to witness the performance to be given here June 7.

WISCONSIN.

MADISON.

Opera House: Collier's Celebrated Case co. 26th, to only fair business, owing, no doubt, to the other attractions of the evening. The play was well presented, and the general verdict was one of satisfaction. The comb. is a strong one, and should it visit us again, will be welcomed by a full house. We think it would add considerably to the cash receipts of the management did they strike the words Galley Slave from the posters and advertisements, as the play is mistaken by some for Campbell's Galley Slave. We know such was the fact in this city. The Rival Cantineros opened 27th, to moderate business. They play again tonight (28th). This is a new military opera, containing much that is agreeable and clever in a literary, musical, and dramatic sense. The co. is a good one, having forty trained voices in the chorus. It is a delightful entertainment, and deserves success.

Circus: Coup's Circus came 22d, and gave a fine show. W. C. Coup, the proprietor, is a social, whole-souled gentleman, and we are pleased to chronicle his success. Harry Everett, press agent, is one whom it does us good to meet.

MILWAUKEE.

Academy of Music: One of the Summer "snaps" was organized in Chicago by Mr. and Mrs. Kirkland, deluded a few people into witnessing The Rival Cantineros. It was very poorly rendered by a co. that was entirely unequal to the task. They go hence to St. Paul. 27th, 28th and 29th, we had the extreme pleasure of seeing Collier's Union Square co. in A Celebrated Case. They did a light business, not what they deserve, as it is a first-class co. of artists. The extreme warm weather can be said to answer for their meagre reception. Edmund K. Collier is a splendid actor—his delivery almost perfect—and as Renaud was fine. Carrie Wyatt and William Seaman were noticeable for their clever acting. No flaws, everything moved smoothly. They play at Hooley's, Chicago, June 7, one week. Haverly's Mastodon Minstrels will not play at the Rink Gardens June 7, as I mentioned last week. Mme. Rentz's Minstrels, June 7, for one week. Haverly's Juvenile Opera co., three nights. May 31, June 1, 2, Pinafore.

RACINE.

Opera House: Haverly's Juvenile Opera co. 26th. This is the second visit that these little favorites have paid us since the Fall. They were greeted with a fair audience which they succeeded in delighting.

Items: Florence Herbert is billed for the entire week commencing 31st, in a different play each night. The price of admission is the lowest ever charged here (25c. and 35c.). She is under the management of John Whately, an old Racine boy.—McFarland and Russo, managers of the Opera House, wish it stated that Mr. Marsh of Milwaukee

did not bring Robson and Crane here, May 15, as they claim that credit for themselves.

RELIOT.

Goodwin Opera House: 19th, Anna Dickinson made her second appearance before our people, and delivered her lecture, "Joan of Arc," to fair house. 24th, Haverly's Juvenile Opera co. delighted a much smaller audience than should have greeted them, but then it was the fourth representation of Pinafore this season. Little Jennie Dunn's (Josephine's) voice was much marveled at, and greatly admired. Haverly's Church Choir Pinafore co. have just telegraphed for dates. Sullivan's Irish Comedy co. billed for 28th and 29th.

CADIZ.

Duprez & Benedict's Minstrels billed for June 12.

KANSAS.

LEAVENWORTH.

New Opera House: Haverly's C. C. C. co. 27th, in trial by jury and Pinafore, to big business. Coming: June 15, Widow Bedott; 16th, Pirates of Penzance.

EMPORIA.

Haverly's Chicago Church Choir gave a splendid performance of Pinafore, 24th, to a fair house. It was one of the best entertainments we've had in Emporia for a long time. The co. is one of the best on the road in this opera. Nothing booked ahead.

NEBRASKA.

OMAHA.

Lawrence Barrett, supported by a fair co., played to a full house 23d. His presentation of Richelieu is what it has been since first put upon the boards. Nothing new can be said of him or his acting; his appearance here was an entire and pleasant success; a cultivated audience always greets acknowledged talent, and such stars as Barrett are never met by empty chairs. Tonight (28th), seats all sold for the C. L. Davis comb. June 2, 3, 4, and 5. Charlie Collins, as Dutch comedian and general fun provoker, assisted by home talent, will play Reward. Neil Burgess, as Widow Bedott, June 11. Von Boyle Opera co., June 16.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House: Nothing this week except C. L. Davis 26th, to poor business. The members of the co. (except the star) seemed to lack the interest they should feel, and went through quite automatically. 31st, we will have Haverly's Opera co. in Pinafore and Trial by Jury; June 14, Widow Bedott; 18th and 19th, Pirates of Penzance. I see Julius Crane, the present manager of Tootle's, but who retires June 1, to organize a Lyceum Bureau, so to speak, and still maintain his old relations with the profession. His circuit will be St. Joseph for the hub, the tire covering a radius of a hundred and fifty miles in Kansas, Nebraska, Iowa and Missouri.

Apollo Garden (Summer varieties): Opened last week under Geo. Fredericks' management.

TEXAS.

GALVESTON.

Henry Greenwall, manager of the Tremont Opera House, leaves 27th for New York by way of Chicago. He has completed the Texas Circuit.

COLORADO.

DENVER.

Forrester's Opera House: Closed this week. 30th, Prof. J. McAllister, wizard, opens for one week with a varied entertainment, together with a distribution of one hundred presents every night. We predict the Opera House will certainly be well filled, as the distribution of gifts always captures Denver. Barlow Wilson, Primrose and West's Minstrels will be here during next month. We can always insure these boys tremendous houses, as we consider them the most genial as well as the funniest men on the road. Duprez & Benedict also promised for the near future. This organization is new to Denver, but will undoubtedly receive a hearty welcome.

Wallhalla Hall: Closed, except Sunday nights, when Rosa Porter's party give a miscellaneous programme of recitations and music. Doing well, as the City is full of strangers, among whom such an entertainment finds a ready welcome.

Palace Theatre: Sadie Melville opened 24th in song-and-dance—no departures. This week's programme is one of the best ever put on in this city. The most prominent features are Fay and Thompson in comic songs and dances; Donnelly and Drew, grotesque Irish performers; Baby McDonald, in her serio-comic songs; Frankie Raymond, in her impersonations, and Harry Montague's new afterpiece, the Basilio Venus, Carrie Duncan and Montague in the leading parts. Montague also appears in his budget of songs. This is the eighth month of their unparalleled success, and it seems to be still unabated. The theatre has just been repainted and rearranged, and is surely as cozy a little place of amusement as can be found in the country.

Academy of Music: Lydia Ross is the new face this week, but not to Denver, as she is an old-time favorite. Holiday Bros., song-and-dance, new from San Francisco, open 30th. Departures: Barney Fagan and Lizzie Mulvey, with Costello's Circus; Nick Hughes, Helferman, and Flynn, Maggie Foster, also with the circus. The features of this week are The Trip of the Nancy Lee, Marie Zoel, song-and-dance, and Mulligan and Morris in their songs and dances. Business good, and prosperity seems to smile on the house.

Items: Notice the genial faces of Ed and Jack Perry on the streets.—Mr. P. L. Wheeler, the Denver correspondent of THE MIRROR, severed his connection on the 24th with Managers Love, Thall & Pierce, and took the road with Alf Bennett's party as business manager. P. L. W. has the best wishes of his Denver friends.—Russell Ingraham, a very popular orchestra leader, died very suddenly 24th, of an overdose of chloral. He was buried by the profession, the following well-known gentlemen acting as pall-bearers: Barney Fagan, Jimmie McDonald, Charles Thompson, James Drew, of Donnelly and Drew, and James Thompson, of Fay and Thompson. The procession was headed by Prof. Keckenhoffer's band. There was a large attendance.

CALIFORNIA.

SAN FRANCISCO.

Bush Street: The Pirates of Penzance has been drawing immensely. Bocechin is to follow about June 7. It is being thoroughly rehearsed. Franklin Muddt Muhlbach, J. W. Jennings and Sandford Bennett will strengthen the cast, weakened by the loss of Messrs. Turner and Peakes and Miss Montague.

Baldwin: Business has been very bad. French Flats has had no better results than

the Bandmann engagement. Rachel Sanger will make her first appearance in "Frisco" 24th in Gilbert's Sweethearts and The Wedding March, assuming the roles of Jenny Northcott and the Marchioness of Market-harborough. She will be supported by James O'Neil and the stock co. Dr. C. B. Bishop will furnish his conception of Falstaff on the occasion of his benefit, 31st, and also appear in the farce of Young America. Miss Jeffries Lewis, who is anxious to see Eastward on a starting tour, will bid adieu to her many friends at a farewell benefit June 4, and the evening following the ambitious little Louise Boudet, proud of the success she lately achieved as Lady Macbeth, will at last triumph in The Lady of Lyons. Miss Neilson will make her appearance 7th, and the management have decided to double the prices during her three weeks' engagement.

Items: Business has been only fair during the week at the variety theatres, which announce no new arrivals or recent departures. At the Bella Union 21st, the benefit to Samuel Tetlow was a pecuniary success.—Charles Funkenstein, the late manager of the Melville English Opera co., is in negotiations with the Spanish Opera co., now singing in Guatemala, with a view to a season in this city.—Manager Maguire will visit the East early in June on business. He endeavored to capture Barry Sullivan ere he returns.—La Perichole will be presented at the Tivoli 24th.—Miss Kate Chester will debut at Baldwin's June 3. She will appear as Fanchon and Nan the Good-for-nothing.—Dylen of the Adelphi has been offered a six months' engagement in the English Opera co. at the Bush Street Theatre.—Managers Locke and Maguire have tendered a benefit to Barton Hill, which will include two performances—a matinee at the California Theatre and an evening performance at Baldwin's, June 2. Katie Mayhew will send a co. to Tricson, A. T.—"A Slave's Devotion," in which George C. Thompson will be the stellar attraction, will be presented at the Bella Union May 24, and Miss Hilda Thompson will make her first appearance June 7.—Gus Leonard made his first appearance at the Adelphi 17th. The Naughty Turks, or Beauty Undombed, will be the attraction for week commencing 24th.—Esther Williams, a very pleasing and talented Californian, goes East next week.—Al Hayman, the Australian manager, is in this city in search of novelties for the antipodes.—Prof. Pepper the ghost man is expected per next Australian steamer.—Bob Scott, Patti Rosa, Boothby and Koraback have been doing a large business in Arizona, where they have the field to themselves.—Oscar Weil led the orchestra during the Pirates performance at the Bush Street Theatre 20th, owing to the sudden illness of Mr. Hinrichs.—The Vampires leave for Denver 26th.—J. W. Jennings will sever his connection with the Baldwin co. June 1, he having accepted a three months' engagement at the Bush Street Theatre. He will make his first appearance in the comic opera Bocechin.—Manager Locke will play The Pirates of Penzance eastward as far as St. Louis.—Adeline Stanhope has been engaged as leading lady at Baldwin's for one year from June 1.—Eleanor Carey is enjoying a much needed rest at Sancelito.—Henry Peakes has been engaged for next season by Strakosch and Hess, and C. H. Turner and Annie Montague have been secured by the Abbott Opera co.—Signor Roza, contortionist, appears at Woodward's Gardens 23d.—Harry Widmer will be serenaded on his arrival next week.—J. E. Owens is still here, talking of and speculating in mining claims.—Frisco is a poor place for actors seeking engagements, as Baldwin's is the only theatre now presenting a theatrical entertainment.

CANADA.

MONTREAL.

The Academy of Music was in the hands of The Pirates of Penzance during the past week, and they played to thoroughly good business; but if they could have reached us earlier in the season it would have been better, for Montreal is getting too hot for theatres. Laura Joyce was evidently suffering from a bad cold. Her acting called for nothing but the greatest praise. Furneaux Cook, as the Sergeant of Police, was immensely funny, and got the praise of all but the guardians of the peace themselves, who did not relish the burlesque. The co., as a whole, is exceedingly good, the choruses being very far above the usual. They go to Gens Falia, and so on to New York.

The Royal had as tenants the Big Four Minstrels in the first part of the week, to inferior business, the result of which was the necessity of the co. disbanding. The Rentz Minstrels had the balance of the week, and their business was anything but big. The managers of the Royal are promising big things for the Summer season, and if they all come off, more than a few will be surprised.

Items: Now that the season is nearly over it may be well to congratulate the managers here on their having done so much to please the public, and to hope that the result has been happy to them. Manager Thomas of the Academy has not, during the whole time, allowed expense to stand in the way of giving good attractions.

HAMILTON.

Mechanics' Hall: 25th, Mrs. Scott Siddons, in Valerie, supported by the Garrick Club, to a large and fashionable audience. 28th and 29th, Graves Boniface comb. in Soldier's Trust and Jorisse the Juggler, to very light houses.

LONDON.

Holman Opera House: Wilhelmj, the renowned violinist, appeared 28th, to light business. 31st, Baldwin's Baby Opera co. in Pinafore.

Mechanics' Hall: Howorth's Hibernians, 27th and 28th, to fair business.

Items: Forepaugh's great show will be here June 11.

ST. CATHARINES.

George C. Boniface gave a matinee and evening performance 24th, to very poor houses. In the afternoon he played Soldier's Trust, in the evening Queen's Evidence. His plays would no doubt draw largely if they were handled by a good comb.

TORONTO.

Opera House: Baldwin's Baby Opera co. in Pinafore, managed to do a very fair business here for their short engagement of three nights and two matinees. The matinee 24th, Queen's Birthday, was packed to the doors, and fair houses for the rest of the stay. House closed for season.

Grand Opera House: Cameron's Minstrels 21st and 22d, to very good attendance, but by no means what the merits of the show called for. They gave the old time performance, free from vulgarity and full of wholesome fun. The performers were each and all first class. The Tourists 24th and week succeeded in drawing very fair audiences, considering the many other attractions. Horticultural Gardens: Mrs. Scott-Siddons

26th. The readings were given specially in aid of the Home for Incurables. The audience, realizing the fact that this was Mrs. Siddons' last appearance before her departure for Europe, gave the talented lady an unusually enthusiastic reception. 27th, a very large audience greeted the first appearance in this city of Wilhelmj; and owing to his great success, Mr. Pitou has engaged him for two concerts next week.

BROOKVILLE.

Opera House: Iyer Sisters' comb. gave Uncle Tom to a small house. Wilhelmj, the violinist 3d; Mme. Rentz's Minstrels booked for June 9.

NOVA SCOTIA.

HALIFAX.

Academy of Music: Haverly's Colored Minstrels opened to a crowded house. The Ideal Comedy Opera co. will open for a short season, commencing June 16.

OLD THEATRES.

Theatres of the Seventeenth century, and even of the Eighteenth, were of the rudest construction, being usually formed out of disused tennis courts. Their shape was oblong. Benches, one above another, were fixed against the side walls for the more aristocratic spectators. The inconvenience of these seats, both for sight and sound, led to the elite of the audience being accommodated with chairs upon the stage. The centre of the floor was the parterre, and was without seats. A ring of tall candles, formed into a kind of rude chandelier, such as a few years ago might have been seen in a village circus, suspended over the centre of the stage, was the sole illumination. The stage was erected in an alcove at one end. Three or four wooden frames on each side formed the wings of the entrances, a painted curtain in the background, the scenery, and some bands of blue paper hung from the ceiling represented sky and roof. The changes of scene were effected by movable curtains or rolling cloths. The play began at two o'clock and terminated at half past four.

The price of admission to the parterre was four sous. The great success of Les Precieuses Ridicules induced Moliere to raise it to ten sous, but at the end of the run it had receded to five. By 1667, however, the price had risen to fifteen sous.

The audience, both great and humble, were as rude as the accommodation. Here is a picture of the parterre, drawn by an eyewitness: "The parterre is very inconvenient on account of the press; there are to be found there a thousand knives mingled with the honest people when they sometimes wish to affront. They make quarrels out of nothing, draw their swords, and interrupt the play. At their quietest they do not cease talking, crying, and hissing; and because they paid nothing for their entrance, and that they came there only for lack of another occupation, they care little to hear what the actors and actresses say." The behavior of the aristocratic portion of the audience was little better. The tops and people of fashion had their seats upon the stage. The theatre was what the opera is at the present day, a rendezvous, and coquetting and chattering and loud laughing interrupted the performance, to the indignation of the more respectable portion of the parterre, which frequently resented it. Sometimes the crowd upon the stage was so large that there was scarcely room for the actors, and seats had to be placed at the entrances to keep the crowd back.

Planche, the Playwright.

James Robinson Planche is dead at the age of 84. Planche was descended from a French Huguenot family which settled in England at the revocation of the edict of Nantes. He began early as a dramatist, being only twenty-two years old when his burlesque Amoroso, King of Little Britain, was played at Drury Lane by Harley, Knight, Osberry, and Mrs. Orger. During the next fifteen years he wrote seventy-six pieces, and since added a hundred to the list. There was scarcely anything connected with the English theatre during the last sixty or seventy years that Mr. Planche could not call to mind with singular clearness and accuracy. A memory which extended to the illumination in honor of the Peace of Amiens, included the O. P. riots, the young Roscius mania, the retirement of John Kemble and Mrs. Siddons, and the advent of Edmund Kean and Miss O'Neill; the taking of Sir Francis Blandell to the Tower, the performance of Mrs. Jordan in The Country Girl and the burning of the two great national theatres. One of his early successes was The Brigand, in which James Wallack made his great hit as Mazzanini, with the song of "Gentle Zittella." With Riquet-la-Houpe he initiated the long run of success enjoyed by his fairy extravaganzas, which culminated in Mules, with Robson as the heroine and Charles Mathews as the chorist.

Determined to relieve the stage of its absurdity in the matter of costume he did excellent service in the cause of art. He was 54 all times devoted to his art, and was nearly sixty years old when he was appointed Rouge Croix Pursuivant, after a lifelong experience of the stage management of pageants, and figured in the procession which went from Westminster into the City of London to proclaim peace with Russia in 1856. Since that day Mr. Planche has figured, first as Rouge Croix Pursuivant and then as Somerset Herald, at the marriage of the Princess Royal and the Imperial Crown Prince of Germany, in the expedition with the Garter to Portugal, and on many similar occasions. His absence from the marriage of the Duke of Connaught was explained by his failing health. Eighty-three years had begun to tell upon his condition, and his death has long been expected. Among his heraldic writings are "The History of British Costume" (1832), the article "Costume" in "Knight's Pictorial Shakespeare," and "Costume and Furniture" in "Knight's Pictorial History of England"; "Regal Records: Coronations of Queens" (1838); "The Pursuivant at Arms" (1852); "Popular Fairy Tales" (1857), and a volume of "Recollections," which was substantially reproduced in America.

The Jewish ceremony of divorce between Mme. Selma Dolaro and her husband was performed the other week at the Spanish and Portuguese Synagogue Chambers, London. This ceremony consists of the divorced wife giving permission to her late husband to remarry and releasing him from all obligations to her. Mr. Belasco—Mme. Dolaro's late husband—is now married to a Miss Rose Raphael.

PROFESSIONAL DOINGS.

—The trial of Jim Currie is an ignis fatuus. —Mrs. Harriet Webb the elocutionist, is in town.

—Bonicault is to bring out a new play at the London Adelphi in the Fall.

—Howard Paul is going to take the Danites through Europe on a graceful tour.

—Miles, Lablanche and Ambre will sing at New Orleans in Italian opera next winter. —Emerson, Clark, and the Daly Bros. will be a feature of Nat Goodwin's Froliques next season.

—McIntyre and Heath, the "old time Southern team," have engaged for next season with Mrs. Oates.

—Item from Cleveland: "The ten-cent News is losing ground here at a terrific rate. The principal newsdealer cut off twenty more copies last week."

—Gardner has booked the Emma Abbott combination in St. Louis, Philadelphia, Louisville, the New York Circuit, and two of Haverly's theatres.

—Princess Louise, Prince Leopold and suite attended the performance of the Pirates by D'Oyly Carte's D. co., at the Academy of Music, Montreal, on 26th.

—Biggest week the Mastodons have ever had was that ending 29th, at Haverly's Theatre, Chicago.—\$11,000. This week the figures will probably reach \$8,000.

—Many changes have been made in A Gentleman from Nevada, now being played in Brooklyn. It is received very well. Maj. Pond is making the attraction boom, as we predicted.

—English's Grand Opera House now being erected in Indianapolis, it is said, will be one of the most spacious and handsome theatres in America. It will cost \$500,000 and will have a seating capacity of 2,000.

—Donald Harold, brother of Lizzie Harold, and for the last three seasons with Rice's Surprise Party, joins Alice Harrison's troupe next season. His voice is baritone, and his line light comedy.

—Paul Nicholson, who has been piloting Hearts of Oak in the interest of Rice & Nunemacher for the past two months, closes his connection with the Herne party at the Grand Opera House this week.

—The various musical societies of New York have arranged for a grand festival similar to that held yearly in Cincinnati, to take place in May, 1881, at the new Seventh Regiment Armory. A contract for one week has just been signed.

—Dr. S. Austen Pearce, organist of the College Church, Fifth avenue, has accepted the libretto of a two-act opera by Charles Barnard, for musical setting. The work is entitled La Belle Americaine, and requires seven voices only.

—A proposal of the fascinating and ethereal Sara, a report is current that she and Modjeska are to be rivals this season. This is doubtless based upon the fact that Modjeska is a Pole. If anyone can rival a Pole in thinness it's Bernhardt.—Figure.

—Mrs. Mattson will have Woolson Morse's opera, school for the New England Circuit, John Stetson has secured it for Boston, while E. E. Rice will give it a show in less civilized communities. Willie Edwin has been directing the rehearsals at Springfield, Mass.

—The Soldene troupe will return to this country next Fall and make a professional tour of about thirty weeks—singing in operabouffe. This company includes Miss Rose Stella, Miss Clara Vesey and other favorite singers, and it is represented here by Messrs. Simmonds & Brown.

—Fred G. Berger returned from Boston on the 2d, and leaves this city on the 7th for Chicago, to superintend the designing and engraving of all the pictorial work which is being done by the National Printing Company for the different parties which he controls.

—The Norcross Fifth Avenue Pinafore company commenced a season at the Aquarium Wednesday night. It is the same organization that sang the opera at the Madison Square Garden last Summer. The management promises that the present production will be one of the best seen in this city, and will be illustrated with a number of improved features.

—The following is a full list of the company engaged by Burton Adams for the Summer season at the Soldiers' Home, Dayton, Ohio: Burton Adams, Frank A. Tannehill, Raymond Holmes, John F. Ward, George F. Bird, E. H. Stephens, Prof. Max Fehrmann, Helen Tracey, Helene Adell, Mrs. Louisa Morse, Mrs. Alice Baldwin, Mrs. Dolie Woolwine, Mrs. Amy Northcott, Little Lillie Ward.

—The new play of One Hundred Wives, to be made a prominent feature in the repertoire of the Criterion Comedy company next season, is in five acts, and is the joint production of J. B. Rummion and Col. Gil Pierce of Chicago. The scene is located in Salt Lake City and the neighboring country. There is a pretty, sympathetic story running through it, and the piece deals more directly with Mormonism than the other plays upon the subject. The comedy is supplied by a man and his wife, characters which will be in the hands of Ada Giman and De Wolf Hopper. The man is urged by his wife to become a Mormon, she being a devotee and he disinclined to encumber himself further. The piece will be first produced in Philadelphia, with a splendid cast, scenery, etc.

Not a "Clipper" Poet:

EDITOR NEW YORK MIRROR:

DEAR SIR.—I trust you will pardon the liberty I am taking in addressing your very popular and widely circulated MIRROR, but reading the following in its Personal column relating to me, my Southern blood instantly boiled over, and I am forced to quote:

DE HAVEN. Charles has written much poetry, but it turns out that he is not the "Our Jim" humorist of the "Lippin."

I have written many a soothing rhyme for Mrs. Winslow, and in my idle hours, several highly colored idylls for Sozodent, but to my honest conviction have never been the alleged gawk that plays the lyre for "Our Jim." I know that I have much poetry to answer for, having in my time sent many a compositor to the peaceful shades of the lunatic asylum; but, like legendary Kip, I have sworn off, and now only write alleged poetry on rainy days. It is raining in torrents to-day, shall I turn the crank? No, I have known you ever so long, and will desist from turning your hitherto peaceful household into mourning. Yours without any poetry,

CLAUDE DEHAVEN.

CHICAGO, May 29.

THE GANC BEATEN.

JUDGE LARREMORE'S DECISION VACATING
MRS. LAURA E. BYRNE'S ASSIGNMENT.
[From The New York Star.]

The action for the ownership of the Dramatic News, which was commenced some months since against Joseph Hart, Charles A. Byrne and Abraham H. Hummel, was determined by the entry of decree in favor of the plaintiff, on the 23d of April, and upon such decree Messrs. Townsend & Weed, on behalf of the plaintiff, Saturday issued execution against Joseph Hart, Abe H. Hummel and another for the sum of \$144.31 costs. On the trial of the action A. J. Dittenhoefer, William F. Howe and Louis F. Post appeared as counsel for the defendants. As is seen by the decree set forth below, for the first time published, the assignment obtained from the plaintiff by Joseph Hart, through Abe H. Hummel, his attorney, is vacated, and Joseph Hart is directed to reconvey to the plaintiff all the interest he acquired in such newspaper by virtue of such assignment.

At a Special Equity Term of the Court of Common Pleas for the City and County of New York, held at the Court House in said city, on the 23d day of April, 1880.

Present—Hon. R. L. Larremore, Justice.
Laura E. Byrne against Joseph Hart,
Charles A. Byrne and Abraham H. Hummel.

This action having come on for trial, and the plaintiff having presented evidence sustaining the allegations of her complaint, and the defendants having moved to dismiss the complaint, and said motion having been denied, and the defendant Hart having then presented evidence to sustain the allegations of his answer, and a decision therein having been rendered and filed—Now, on motion of Townsend and Weed, attorneys for the plaintiff,

It is ordered, adjudged and decreed, that the assignment mentioned in the complaint made by the plaintiff be vacated and held for naught, and that the defendant Joseph Hart reconvey to the plaintiff all interest he acquired in said newspaper by virtue of said assignment:

And it is further ordered, adjudged and decreed, that the plaintiff, Laura E. Byrne, recover of the defendants, Joseph Hart and Abraham H. Hummel, the sum of one hundred and forty-four and thirty-one one-hundredths (\$144.31) dollars for her costs and disbursements in this action, as adjusted by the Clerk of this Court, and that the plaintiff have execution therefor.

Training for the Opera.

"No! no! no! we don't want any I-I-Ia. Come out clear, full and round—'Ia'! We are not teaching church music here! This is operatic music, and is to be sung on the stage of a theatre. Now, try once more. That won't do; try it again. Now, altogether. That's right; I knew you could sing it correctly if you tried."

These were the running observations of Carl Sentz at the last rehearsal with his baton in hand, he drilled 125 voices in the foyer of the Academy of Music. The enterprise decided upon by the Board of Directors of the Academy in establishing a corps of chorus singers to be available for operas and concerts is meeting with most encouraging success. It is a part of the original plan to instruct beginners in the rudiments of both vocal and instrumental music; but thus far the instrumental instruction has not been taken up. It will, however, receive earnest and active attention at the opening of another term, and pupils under this head will form a second class. The first class is now full, and it has participated in eleven rehearsals. The leader and chief instructor of the chorus, Carl Sentz, says that during these eleven rehearsals, the singers have learned (three choruses) entire by heart, namely: "The Bridal Chorus," from Lohengrin, by Wagner; the "Phantom," from Sonnambula, by Bellini, and the opening scene from Lucia. They will also add to their repertoire the chorus from Masaniello before the close of the present term.

The chorus consists of 157 voices. These singers were selected out of 500 applicants, all of whom had to be tested as to quality of voice and classified according to their qualifications. When the chorus had been selected it required "balancing," so that one part would not overpower and drown the other.

Concerning the singers themselves, the director says there is great zeal shown on their part to excel, and at all the rehearsals, which continue from 4:30 p. m. to 6 o'clock, there has been a good attendance. Those who form the present class are for the most part young people, with a knowledge of music that enables them to read at sight quite readily, though not always perfectly. At the beginning of the next term Carl Sentz says he will put up the blackboard, for the benefit of those who desire to become students of music with a view of attaching themselves to the grand chorus.

"This is only a preliminary course," remarked Dr. William Camac, chairman of the committee having charge of the enterprise. "This term will close on next Friday week, and the regular term will begin on the 1st of September and close the following May. In December a second class will be formed, which will serve as a source of supply to fill the vacancies which may unavoidably occur in the first class. When the regular term begins in September we shall rigidly enforce the rules, which are very stringent. Among the conditions subscribed to on the part of the applicants is a pledge that on becoming pupils they will be punctual in attending the rehearsals, two consecutive absences resulting in a dismissal from the school. They are also required to give their services on the stage four times, in such costumes as may be required in the opera which they appear in, and for those four appearances they receive no pecuniary remuneration.

"After fulfilling these conditions they are to be furnished with diplomas showing them to be graduates from this school. A list of the graduates will be kept on record in the order of their graduation, and as rapidly as situations can be secured for them in organized operatic companies they will be furnished. The greater portion of those forming the present chorus never appeared on the stage in their lives, and of course they have to go through the terrible ordeal of suffering from stage-fright—the

same as children take their turn at measles and whooping cough. The other day I said to them that Max Strakosch might require sixty of their number to sing in opera, and they looked for a moment as if they had been struck by a whirlwind. Last Tuesday we took them down to the stage to sing, and, although there was not a soul in the body of the house, one would have supposed from the nervousness of the greater portion of them that the house was packed from pit to dome with heartless critics. These are some of the difficulties which have to be overcome as well as instructing them in operatic music."

Bernhardt's Reappearance.

The French plays at the Gaiety, London, attracted nightly during last week crowded and fashionable houses, the boxes and stalls presenting an appearance more like an opera than an ordinary theatre. Sarah Bernhardt may be said to constitute the sole attraction. The other members of the company, though conscientious and well-trained artists, include nobody above the second rank on the Parisian stage. Among the celebrities present on the first night were the Princess of Wales, the Grand Duke of Hesse, Lords Fife, Dorchester, and Lonsborough, Lady Harrington, Lady Raey, and Mme. Albani. There was a great array of critics, the London and Paris press being represented in about equal force.

Sarcey, Vitu and other representatives of the leading Paris papers had come over to witness Mlle. Bernhardt's Adrienne Lecouvrier, a part never played by her in Paris. Her reception by the audience on the first evening was distinctly cold, the applause was slight, mingled with some hisses, supposed to express disapproval of her resignation from the Comedie Francaise. Before the second act ended, Mlle. Bernhardt had won back her public. After the final scene she was recalled by demonstrations rarely offered by such an audience. The impersonation differs markedly from Rachel's, Mlle. Bernhardt preferring to bring out the womanly qualities of Adrienne—her love, tenderness and devotion—while Rachel emphasized the tragic side of the character. The critics agree that Bernhardt's conception is original, owing little to tradition, and winning admiration by the caressing sweetness of her manner, the incomparable beauty of her voice, diction, movement and gesture.

Vitu, heading the hostile cabal from Paris, while dissenting from the general opinion respecting the first four acts, declares that in the fifth, the actress rose to the height of dramatic power; that her truthfulness of accent could not be surpassed, adding that had a Paris public heard those heartrending tones they would have broken into sobs and exclamations. Other Paris critics praise her with less reserve, devoting many columns to minute analysis of Bernhardt's latest creation. Some Paris papers, with unprecedented enterprise, published long telegraphic accounts of the London performance. Adrienne was repeated on Tuesday and Friday, and twice to-day. On Wednesday Phedre was given an impersonation—as well known in London as in Paris, but attracting a thronged and enthusiastic house.

Lace on the Stage.

[Dramatic Magazine.]

Mrs. Hoey, so long a New York favorite, and the tall, elegant Julia Dean Hayne, were the best lace dressers upon the American stage a few years since. But for the art of lace wearing, for unflinching grace in the throw of the veil, high bred Castilian ladies, natives of old Spain, are the equal or superior of all the world of women.

Mme. Janauschek made her debut in this country with a very expensive trousseau. She wore quantities of pillow-made lace, but through a lack of adaptation in adjustment, it did not aid her appearance. Her rich costumes produced an effect; were sensational; but only because everybody knew that each material was the genuine article of the kind, and had a mental estimate of how much it was worth; not because her imperial Prussian laces made her pretty, not that she appeared to be the impersonation of elegance.

Stage clothes, especially lace draperies, are too much entrusted to the guessing eye of a dressmaker. They ought to be tried by stage light and the combinations made and adjusted accordingly.

Some of the best products of lace-making machinery are really artistic, and are beautiful. The Spanish lace, made in the environs of Lyons, France, by very ingenious and almost intelligent machinery, one might almost venture to say, is every whit as desirable, whether for theatrical or ordinary use, as the real work of Spanish maidens as exhibited in the last Parisian International Exhibition, so fearfully, exquisitely frail, and somewhat soiled in the making. The beauty of the Spanish patterns, the graceful effect of the large-leaved veil, thrown over the head as a disguise, is well understood on the stage.

When Clara Louise Kellogg was at the beginning of her long and creditable public life, while she was establishing herself in Italian opera, during the first two or three seasons she was slenderness itself. Her young face was narrow, her immature neck, shoulders, and bust had none of the thirty-year-old development subsequently hers, and were in close contrast with the well fed figures of the broad-bosomed, deep-chested, deep-breathed Italian prima donnas. She was well fed, and she was not "bony," but eating did not fatten her, and the smaller the bone the less the frame.

Contrary to the operatic custom, a carefully chosen complete stage wardrobe for each character she assumed was her own, prepared beforehand, independent of impresario and stage manager, and provided of expense regardless. While her costumes fulfilled every requirement of the Lucia di Lammermoor, of the Leonora, beloved of the Troubadour, and of all the other gentle and grand ladyships and the coquettish peasant girlships of her repertoire, Miss Kellogg's neck was never bare. It seemed to be, but nobody ever saw it exactly. There were always films of flesh like illusions, that covered over and ruffled around, and supplemented the real Clara Louise; the little there was of flesh and bone in the stately dame who sang the cavatina, and who faintly at the right moment, and the illusionary devices, in the adoption of which she seemed among prima donnas to be origi-

nal and alone, contributed toward her attaining that success which has made Kellogg a historical name in the literature of American music.

Charlotte Cushman, large in her frame, and grand in her mental conceptions and comprehensions, was not in a general way a devotee to the small matters of dress. Yet Miss Cushman had an eye for fine laces, and during the years of her partial retirement from public service in later life, she always softened her appearance with fine black laces, little caps, or always some sort of head-dress of real chintilly. Yet she was laid out and buried in a cap of the most ordinary and cheapest kind, in keeping with the parsimonious spirit that was said to control the last offices to the illustrious dead.

Prof. Morley on the Drama.

On the 8th inst. Professor H. Morley delivered, in London, the first of five lectures on "The Dramatists before Shakespeare, from the origin of the English Drama to the death of Marlowe." Dealing specially with the origin of plays and with the first actors, he began by defining a play. It must be a story of human action, shown by imagined words and deeds, artfully developing and solving a problem of human life and exciting strong natural interest as to the manner of solution. Further, it must not be too long for presentation at a single sitting. Unless every scene and speech carried on a story, based on no artificial theory or ingenuity, but on natural feeling, the play was bad. This being the character of a true play, the miracle plays, mysteries, moralities, and interludes of former days were not true plays, but simply elementary exercises of mimicry. It was commonly taught that our drama originated in the miracle plays, a theory which he combated. Thomas Wharton, in his "History of Poetry," suggested, and the idea was developed by Collier, in his "History of Dramatic Poetry," that first there were miracle plays, then mysteries, then moralities, and then the true drama. Nothing in the history of literature showed such a transition. Our drama arose in schools and colleges. Its foundation was the drama of the ancients; its opportunity the revival of learning.

Having shown that the struggle between the Theatre and the Church originated in the fact that ancient plays were associated with idolatrous worship, he sketched the history of miracle plays, mysteries, moralities, and interludes. The true drama did not come out of interludes, but actors did. Players of interludes were first mentioned in 1464. These pieces were commonly acted by servants in noblemen's houses at dessert. They took up not more than half an hour, and were not supposed to stop conversation. Describing the manner of acting an interlude, he read some humorous extracts from one called The Four P's, by John Heyward. The desire for gain suggested the practice of public acting by gentlemen's servants. The existence of players made it possible to put the plays on the stage at once when they came.

Ralph Roisterdoister, the first English comedy, was written by Nicholas Udall, Master of Eton School, between 1534 and 1541. Mr. Morley read a portion of the piece, which, being probably acted at the school, gave no impulse to dramatic writing. That impulse came when the first English tragedy was produced in the reign of Elizabeth. Gorboduc, played at the middle Temple in 1561, and patronized by the Queen for political purposes, set all the briefless barristers writing, and led immediately to the development of the English drama.

Mrs. Sikes Loquacious.

Olive Logan says that stage appearance in England for American stars is a curiously complicated one. "As a generalism of the whole situation, I may say that there is no money worth speaking of here for stars who are really strong in America, and no money at all for those that are not strong. Joe Emmet can do a nice little business here during the Spring and Summer months, when the theatres are closed in America. Joe Jefferson, though the critical taste is always charmed with him here and one or two of his early engagements were sufficiently profitable, played at fifteen pounds during his last engagement at the Haymarket. He told all his friends here that he would never appear again in London. For twenty years back Maggie Mitchell, and for ten years back Lotta, have been receiving offers from London managers, but as Maggie once said to me: 'What is the use of my going? I don't need the prestige in case of success; failure would annoy me, and, under any circumstances, the money they offer is nothing.' I heard, but do not know how true it is, that Miss Neilson only received £90 a week salary during her very brilliant engagement at the Adelphi last Spring. She did better in the provinces, where she had a share of the receipts; she told me that if there were a few more large towns like Liverpool, Manchester, Birmingham, and Glasgow, she would not need to go to America. As for various small people from our side who have edged their way here, and stay here, it has only been done by a renunciation of old habits which would surprise some of the kid-gloved, gold-headed stick leading actors of New York and Philadelphia."

Oh, those fraudulent fiddlers! Not long ago the public of Munich saw the walls of their city covered with immense posters announcing the exhibition of a magnificent orang-outang that would play the "Carnival of Venice" on the violin. The baboon had great success for five days; the public agreed he was the Paganini of baboons. The night of the sixth day a spectator was so indelicate as to stick a penknife into the baboon. The variations were more brilliant than ever. The nightingale whose eyes have mercilessly been put out sings more sweetly than when she enjoys her natural fair. Has steel the same effect on the baboon? The indelicate spectator was an inquisitive fellow; seeking the why and because of things had given the world Newton; so the spectator, thinking if a little pain, such as a penknife, gives and increases talent, a good deal of pain might good talent to genius. He seized the baboon's tail and pulled with a will—now—altogether. The tail was left in the puller's hands, the baboon's skin fell to the floor; hidden underneath it was—the father of the showman.

THAT AMATEUR FLUTE.

Hear the futer with his flute—
Silver flute!
Oh, what a world of wailing is awakened by its toot!
How it dem-seem quavers
On the maddened air of night!
And defies all endeavors
To escape the sound or sight
Of the flute, flute, flute,
With its tootie, tootie, toot—
With reiterated footings of exasperated toots,
The long-protracted footings of agonizing toots—
Of the flute, flute, flute, flute,
Flute, flute, flute,
And the wheezings and the spittings of its toots.

Should he get that other flute—
Golden flute,
Oh, what a deeper anguish will its presence instill!
How his eyes to heaven he'll raise,
As he plays,
All the days!
How he'll stop us on our ways
With its praise!
And the people, oh, the people,
That don't live up in the steeple,
But inhabit Christian pariors
Where he visiteth and plays—
Where he plays, plays, plays—
In the cruellest of ways,
And thinks we ought to listen,
And expects us to be mute,
Who would rather have the ear-ache
Than the music of his flute—
Of his flute, flute, flute,
And the footings of its toot—
Of the toots wherewith he tooteleth its agonizing foot.
Of the flute, flute, flute, flute,
Phlute, phlewt, phlewt,
And the tootie tooting of his toot.

FLOATING.

One of the most peculiar features of a Japanese theatre is the scene-shifter, or shifters, for there are several. They also act as property-men. Articles to be used are not discovered when the curtain rises. These lumps of darkness bring them out, and put them in place as occasion demands. They are dressed in black from head to foot, mask and all, and are supposed to be invisible. It is rather startling to see them walking about among the players, although they try to be mysterious and retiring in their movements. Actors and audience are entirely oblivious, and I really believe the people have worked themselves up to such a point of imagination that they do not see them.

When the sun began to set we left the great audience—a Japanese theatre is always full—still enjoying themselves, and nowhere near the end. Several ushers glided up to point out the spot where Gen. Grant had sat, as we prepared to fall down the steep staircase. We had been out between the acts, and had been entreated on various sides to observe the spot. His visit had really been a great occasion, and people were to be pardoned for remembering it. Thousands upon thousands of dollars had been expended upon each entertainment, and in the theatre such a performance had been given as will never again be seen in Japan. They dramatized for the occasion an old historical legend, whose hero, renowned for his valorous deeds, they likened to Grant. It was the most graceful compliment they could convey to a warrior. Actors and geishas, or dancing girls, were brought from far and near. The decorations were something fabulous. But are not all these things written?

I brought away my programme with me. It is a funny little buff pamphlet of rice paper. It begins at the wrong end, as everything does in Japan. The crest which ornaments it is on the last page instead of the first. The argument begins at the right-hand lower corner of the last page. It is profusely illustrated with grotesque-looking Japs in various stages of dramatic tribulation, but you must look at the last picture first. It is neither a very nice-looking, nor legible, nor intelligible document, but it brings back very vividly the interesting day when the professor sighed a big sigh of relief as we left what had become an old story to him. We took our last drink of tea and our last slice of bamboo root in the tea-house. We said "sayonara" half regretfully to the eyebrowless crone and her bevy of attending maidens. The professor shook the reins over the Japanese pony's banged mane, the botto set up his cry of warning in the little banner lined street, and to the tea-houses, theatre, and Gen. Grant, we gave a silent sayonara.

The oboe resembles a clarinet very much as a rake resembles a hoe; all the difference is at one end. The voice of the oboe is very much like that of a man trying to whistle with his head under water. The orchestral composers use the oboe, on account of its simple, honest quality, to express a countryman going into a bank and asking the banker to lend him two hundred dollars until Tilden is elected. In Jacobini's beautiful creation, "Sounds from the Kitchen," you will remember the oboes are used to convey the remarks that pass between the cook and the grocer's boy, who had just brought home two gallons of golden syrup in a one-gallon kerosene can, and vice versa. The candid astonishment of the cook infuses the soul of the listener, while the efforts of the grocer's boy to explain away the apparent discrepancy between the quantity of syrup and the size of the can is beautifully and touchingly conveyed. The bassoon is made of wood, and the complete instrument is worth eight dollars a cord. It looks like a pump log, and is played by blowing into a silver stem that winds into the side of the tube. When the bassoon is not in use in the orchestra it can be utilized as a clothes-prop. It has two distinct qualities of tone. In the upper and lower register it has a voice like a cow that has fallen into a pit, and in the middle register it sounds like a man with the croup shouting "fire" from a fourth-story window. It is much used by composers for mournful, distracted effects; and in the opera of La Sonnambula it is employed as the interpreter of a man calling down a dark alley for his lost dog. When the average man listens to the ravishing bassoon solo in the slow movement of the concerto for piano and orchestra, it insensibly makes him think of a tall woman, with her head tied up in an apron and her mouth full of clothespins, trying to hang up a fourteen-foot sheet in a gale of wind. The flute is too familiar to require any detailed description. In the hands of the young man living in the next block its expressive, wailing notes are vaguely suggestive of a dog trying to crawl through a fence that is too close for him, assisted by another dog of greater weight and more irritable temperament. The double bass is the largest of the violin tribe. It is also the worst. The man who plays it is usually fat and always bald.

"Delinquent" License Fees.

"One of the inconveniences of closing the theatrical season in May, instead of July," says Wilkes' Spirit, "is a very bad quarter of an hour between the managers and the legal representatives of the Juvenile Delinquent Asylum. On the first of May the annual license-fee of \$500 is due from each manager to the Asylum, and it is hard to pay out that amount of cash at the close of the season, with the thermometer at 94 in the shade, and no prospect of any profitable business before August. We are not surprised, therefore, to hear that several managers are still in arrears, and that injunctions have been issued against them by Judge Donohue and Judge Lawrence. The Judges are amiable, however, and the legal representatives of the Asylum are not disposed to press matters hastily, so long as they are sure of their money, and the extra expenses of the injunctions, so that we shall find no theatre absolutely shut up by the Juvenile Delinquents. The official routine is that, upon the receipt of the Asylum counsel, the Mayor issues a license for each theatre, and that to give a performance in any theatre without such a license is a contempt of court and a misdemeanor. Practically, the Mayor is seldom called upon for any licenses, and the receipt for the manager's \$500 is his authorization to keep his theatre open. There seems to be no good reason why these fees, which now amount to over \$10,000 a year, should go to the Juvenile Delinquents. The law is evidently based upon the old Puritanical notion that the theatres make boys wicked and criminal, and is a standing insult to one of the least vicious of professions."

"Several years ago all the managers combined to resist the payment of the fee, and their counsel, Hon. A. Oakey Hall, took a test case to the Court of Appeals, and argued it with his usual ability; but the Court decided that the law was not unconstitutional, and that the Legislature had the power to donate the fees to the Juvenile Delinquents if the legislators were foolish enough to pass such a law. Result: The managers were compelled to pay the \$500, with about \$300 each for legal expenses, although Mr. Hall generously declined to receive any compensation for his services. As for the license itself, no manager should object to pay it, since it protects the profession against many interlopers, who would start theatres for the fun of the thing, if this \$500 did not have to be paid in advance. Ten dollars a week is not much to pay for this protection against impetuous speculators. But there is no question that the fees should be paid into the City Treasury, and that the license should be regarded as a document of honor, to be framed and hung in the lobby of every theatre. In London, where every theatre must be licensed by the Lord Chamberlain, and is subject to the constant inspection of his staff, the license fee is less than \$25. We cannot have an official censorship, but the \$500 fee is something of a safeguard, and most managers would be glad to have it raised to \$5,000, since it would then be considered in the theatre rentals, or would make the managerial profession a close borough."

Traits of Wagner.

Wagner is constitutionally a musician. He could not have been anything else had he tried, and he has certainly never tried. Even in infancy he is said to have recognized tunes, and to have played on several instruments by ear before he was eight years old. From that time he resolved to be a musician, and there was no disposition on the part of his parents or any of his kinsmen to change his resolution. They all saw that he could follow but one calling, and he, even as a boy, felt his election sure. He made his academic studies at Dresden and the University of Leipzig, but always subordinated them to the special purpose he had formed.

He never had a doubt that he was predestined to a great career. He bore himself so arrogantly at school that his fellow-students mockingly called him King Richard, and as he was choleric and robust, he had many a battle with boys who would not brook his insolence. Stories are still told of his conceit and egotism, of his contradictions of his elders, of his assumption of superiority on all occasions. He seldom offered any argument. According to all accounts, a greater coxcomb and tyrant of the spiritual order could not be imagined. He was not a pretender exactly, but he seemed to believe that omniscience was his dowry. He had remarkable intelligence; he studied very hard; his instincts were generally correct; but his manner was either so patronizing or so supercilious that he had very few friends. Those who were attracted to him were wholly his; he stamped his opinion of himself on their natures, and they reflected his views as mirrors reflect material objects. Wagner appears to combine with German earnestness, egotism and enthusiasm, American push and power of resources. While irrefragably convinced of his own transcendent genius, he does not fail to supplement it with ceaseless and enormous work.

When I remember that he induced Germans to pay from two hundred to four hundred dollars for single tickets to the entire performance at the Bayreuth festival, I am lost in wonder at his influence over the minds of his compatriots. I should not have thought they could be made to part with so much money for any kind of entertainment. They certainly never did before. Wagner moves them as if by magic. He never spares himself any effort, any care, any stretch of labor in the furtherance of his aims, and to this unsparingness he is indebted for his recent illness, which he is trying to mend by travel in the South. He has a superb constitution, but he cannot tax it forever as he has done. Wagner was sixty-six last October. He does not look so old, though deep lines in his face evince his intensity, his labor, his long struggle. His face is very marked, and would be observed anywhere. He has a noble brow, wearing his hair (now full of gray) pushed back from his forehead, very bright eyes, which fairly blaze at times, and an aquiline nose.

The Best Dramatic Paper.

[Indianapolis Journal.]

The NEW YORK MIRROR is the best dramatic paper published, and is fast outstripping the Dramatic News in this part of the country. It is always reliable, and its editorials are full of sound suggestions and healthy sentiment.

FROM THE OTHER SIDE.

The famous organist, Sir John Goss, is dead.

Fred. Maccabe is giving his Monologue in the English provinces.

Mme. Favart at the Strand reached its 400th representation on Monday.

G. R. Sims' Crutch and Toothpick is meeting with really wonderful success in the English Provinces.

The death is announced of Conway Edwards, a promising young dramatic writer, and author of Heroes.

George Rignold concluded an engagement in Henry Fifth last week at the Queen's Theatre, Manchester.

Les Piliers du Diable has brought into the Chatelet's treasury the large sum of 253,421 francs in thirty-one days.

Figaro calls Kate Field's songs "a clarified specimen of what may be found in most well-conducted concert halls and variety theatres."

The managers of the Haymarket Theatre wanted \$2,000, or double the price formerly paid, for the royal box, and the Queen gave up the box.

Henri de Bornier has, it is stated, just concluded a new three-act play, in verse, destined for the Odeon, the title of which is to be L'Apote.

Frank Harvey, fortunate heir to Mlle. Beatrix and manager of her long-established company, has just produced a new drama called The Workman.

The death is announced, at the age of 80, of Fred Foster, once a popular music-hall singer, and for many years known in connection with the pantomime at the Britannia Theatre.

Howard Paul is about to visit Paris, Berlin, and Vienna to arrange for the production of McKee Rankin's Danites in those cities after the drama has run its course in London.

Society and The Stage is the title of a new comedy, adapted from the French of Meilhac and Halevy, by F. C. Burnand, and announced for production at the Olympic, London.

It is stated that Signora Pauline Lucca, who was indisposed at Berlin, has not improved in health since her return to the Austrian capital, and that she will refrain from all professional exertions for about six weeks.

Jacks and Jills is the name of a new comedy by Albery, read and accepted at the Vaudeville Theatre. You know what was the fate of Jack, and how Jill "came tumbling after."

Carl August Krebs, the well known composer of songs and operettas, died in Dresden on the 24th. Herr Krebs was the father of Mlle. Marie Krebs, who for many years has been one of the leading lady pianists of the world.

The reprise of L'Aventuriere at the Theatre Francaise was saddened by the news being circulated in the Salle of the death of M. Flaubert, a novelist and dramatic author much esteemed in the Parisian literary world.

Henry Pettitt this month leaves England for America to superintend the production of some of his dramatic pieces. Mr. Pettitt, although the youngest member of the Dramatic Authors' Society, has not been the least industrious.

Paris dispatches say that Coquelin, being refused permission to fulfil a London engagement, has resigned. This threatens a change of administration at the Theatre Francaise, which cannot afford to lose both Bernhardt and Coquelin.

Jules Claretie is busy arranging his novel "La Maitresse" for the Vaudeville, Alphonse Daudet is dramatizing his "Jack" for the Odeon, and Messrs. d'Ennery and Jules Verne are writing a grand scientific spectacular drama entitled Voyage a travers l'Impossible for the Porte Saint Martin.

Edmund Gerson has secured, for England and the United States, a new grand Parisian drama entitled Les Nuits du Boulevard, which will shortly be produced at the Theatre de la Gaité, Paris. It is already sold for London and Boston.

Mrs. Bateman has placed in the large saloon at Sadler's Wells a present which one of her granddaughters received from Mrs. Charles Keen. It consists of a complete model of Drury Lane stage, made by order of Edmund Keen for his son Charles when the latter was a child.

M. Alexandre Dumas has received in author's fees during the past six years, from the Theatre Francaise alone, the sum of \$48,400. Victor Hugo has received from this theatre \$42,000; while MM. Eckmann and Chatrian got for their play L'Ami Fritz, \$13,000.

Mlle. Thenard of the Comedie Francaise delivered, at the Salle des Conferences, in the Boulevard des Capucines, a lecture on the art of public reading. Mlle. Thenard maintains that reading aloud is a gift possessed by all. If so it may be remarked that some people make but poor use of their gifts, for nothing is more common than bad reading, nothing rarer than good. Possibly Mlle. Thenard, having herself a charming manner of reciting poetry, overrates the capabilities of others.

On the 14th. at Bow-street, Curran, late of the Connaught Theatre, and now of the Occidental Tavern, dear to pro's, brought Osborne, stage manager at the Globe, before Flowers, to show cause why he shouldn't return an overcoat lent him in November last. It was rather too bad of Flowers to suggest that, in another coat spoken of, Osborne looked like a Puseyite priest; and it was still worse for Curran to reply that he looked more like a prize-fighter. The cause shown for the non-return of the garment was that Curran had sold it to defendant for thirty shillings. This was very rarely called a miserable defence. The magistrate ordered Osborne to give up the coat, and to pay the costs. As he has had six months' wear, and the cold weather has gone, he has no reason to grumble.

Les Enfants is a three-act domestic drama by Georges Richard, which has already been played at the Theatre Francaise in 1872. M. Got then filled the leading part, and had a great success in it. The piece contains some touching situations. M. Pellegrin, whom the author presents as an upright and generous-minded man, cohabits with Marguerite, and a daughter is born of this irregular union. He subsequently learns that she has a son living; he adopts the boy, brings him up as his own, and is finally about to marry the mother, to give her a position in the world, when Boislaurier, the father of the boy, appears on the scene and claims his son. In the third act the two fathers are brought face to face. Boislaurier yields, and M. Pellegrin, the model of respectability, marries his mother.

Mr. Mapleson's London season will be a short one. He promises to produce La Forza del Destino, Boito's Mephistophele, and a hitherto unperformed opera, Riniegato, by Baron d'Orcey. The two former are likely to be actually produced, as La Forza was fully rehearsed here, while the Mephisto is promised us for next season, so Mapleson may as well rehearse it and put it on the stage in London first. Our friend Arditi is to take Sir Michael Costa's place as conductor of Her Majesty's Opera. Among the artists engaged are Nilsson, Gerster, Marion, Minnie Hauk, Van Zandt, and Trebelli. Mr. Maas, who was such a favorite here in concert not long ago, is engaged as one of the new tenors.

M. Carvalho, the manager of the Opera Comique, has given rise to a tremendous outcry by his application to the Ministre des Beaux Arts for permission to close the theatres during the Summer. The tradesmen and shopkeepers of the quarter have submitted an energetic protest to the Minister, as have also the unfortunate actors, musicians, and corps de ballet. M. Carvalho receives from the Government a subsidy of 300,000 francs, and has no rent to pay, as the theatre belongs to the Government. The protesters, who pay taxes, think they have just cause of complaint. Still the closing will probably be permitted with modifications, and there will be one place of amusement the less for American visitors to Paris to patronize. The Gaiete was closed on the 12th, the performance of the evening before having been given without an orchestra, as the musicians had struck for their pay. The manager, M. Rival de Rouville, had decamped with all the money.

Sothern's Creation.

The character of Lord Dundreary was insignificant, consisting of only about forty lines. Mr. Sothern refused it. But being permitted to make what changes he pleased, he accepted, and it soon became one of the most attractive features of the performance. Sothern tells the story how he acquired that remarkable Dundreary hop. Miss Keene was not over and above pleased with his innovations, and was disposed to be satirical during rehearsals, when he brought forward some "new business." One cold morning, at rehearsal, Sothern, being of a mercurial temperament, was jumping around at the back of the stage trying to get his blood in circulation. Miss Keene noticed him, and sarcastically remarked, "Mr. Sothern, do you intend to introduce those capers in Dundreary?" Ever ready for a joke, Sothern replied, "Certainly, Miss Keene, that's my conception of the character." Everybody laughed at his antics, so he kept up the jest, not seeing how he could very well drop it. On the opening night he performed his Dundreary hop to perfection, and it took to a charm. We all know what Sothern has since done for Dundreary, and what Dundreary has done for Sothern. Our American Cousin ran for six months, and put nearly \$50,000 net profits into the treasury of the Olympic management.

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PRESS NOTICES. Annie Fox, leading juvenile lady of the Chestnut Street Theatre, Philadelphia, has satisfactorily rendered some very prominent parts there during the past season. Being especially successful as Naomi Tighe in School, Violet Melrose in Our Boys, the Marchioness in Gilbert's Wedding March, Clara in Hunted Down, Mathilde in Led Astray, Marie De Comine in Louis XI., Clara in As You Like It, Nerissa in Merchant of Venice, Barbara Hare in East Lynne, Maria in School for Scandal, Countess in The Stranger, Georgina in Money, Bismarck in The Inconstant, Annie Lee in Knoch Aachen, Florence Crimp in Son-in-Law, etc. —Indianapolis Sentinel, May 16, 1880.

Miss Annie Fox has met with much success at the Chestnut Street Theatre, where she is engaged for the season. Miss Fox has an attractive stage presence, a melodious voice, and is a hard worker, elements that are certain to give her a prominent position in the profession. —Philadelphia Item, March 18, 1880.

Miss Annie Fox is a charming actress and an estimable lady. —New York Mercury, Nov. 8, 1880.

Annie Fox gives a delightful performance of the Marchioness in Gilbert's Wedding March. This young lady improves with each successive appearance. She is by all odds the best in the east. —Philadelphia Dramatic Mirror, March 6, 1880.

Annie Fox as Naomi Tighe was in her element at the Chestnut Street Theatre, where she is engaged for the season. Miss Fox has an attractive stage presence, a melodious voice, and is a hard worker, elements that are certain to give her a prominent position in the profession. —Philadelphia Chronicle-Herald, March 23, 1880.

As You Like It was given last evening at the Chestnut with Mr. Sheridan as Jacques, Lillie Glover as Rosalind and Annie Fox as Celia. The performance was excellent throughout. —Philadelphia Sun, March 19, 1880.

Annie Fox is winning for herself a warm place in the hearts of Philadelphians. One of her best performances has been Mathilde in Led Astray. —New York Mirror, Jan. 24, 1880.

Miss Annie Fox gave an intelligent and amusing representation of an emotional noble lady with a weakness for celebrities. —Philadelphia Dispatch, March 7, 1880.

Miss Annie Fox was both attractive and pleasing as Naomi Tighe. —Philadelphia Daily Press, March 22, 1880.

Miss Annie Fox gave a very interesting performance of Marie De Comine. —Correspondence New York Dramatic News, March 20, 1880. (James F. Murdoch in The Stranger.) Some excellent work was done by Annie Fox as the Countess. —Philadelphia News, May 5, 1880.

Miss Lizzie Price, Mrs. Farren and Miss Annie Fox were worthy helps to Mr. Murdoch. —Philadelphia Sunday Mirror, May 9, 1880.

Annie Fox deserves warm praise for the manner in which she played the noble lady of Market Harborough. She is a most conscientious and painstaking artist and it is a pleasure to record her steady advancement in the profession. —New York Clipper, March 16, 1880.

Lillie Glover gave a strongly drawn portrait of Bella, which was matched by Annie Fox as Naomi. —Philadelphia North American, March 23, 1880.

Annie Fox as Naomi Tighe and Lillie Glover as Bella won frequent applause. —Philadelphia Ledger, March 23, 1880.

Annie Fox was in every respect admirable as Marie and invested the part with new interest by her finished representation. —Philadelphia News, March 16, 1880.

Miss Annie Fox as Naomi made the hit of the evening. —Philadelphia Sun, March 23, 1880.

Miss Fox bids fair to become one of our best light comedy actresses. —Philadelphia Sunday Times, March 7, 1880.

The cast (Our Boys) contained the name of no individual star, and yet we venture to say that Miss Lillie Glover and Miss Annie Fox are the equals of many of the self-styled "brilliant luminaries of the tragic world." —Easton, Pa. Argus, April 10, 1880.

Miss Fox was most satisfactory as Violet Melrose, and showed that she was capable of far greater work. —Wilmington, Del. Republican, April 8, 1880.

Miss Fox as Florence Crimp looks and dresses the part properly and acts it nicely. —Philadelphia Sunday Mirror, May 16, 1880.

Miss Annie Fox took the place of Lillie Kline (Mrs. J. K. Emmet) in the Fritz Combination at very short notice, and played it admirably, being natural, vivacious and thoroughly artistic, making the character of Louise one of the features of the performance. —Philadelphia Item, Feb. 1, 1880.

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Permanent address,

Clark and Madison Streets, Chicago, Ill.

TO MANAGERS OF THEATRES AND

COMBINATIONS:

LEGAL NOTICE.

Having purchased an absolute right to the

play of

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CHILD OF THE SIERRAS,

(Through our Attorney, A. J. Dittenhoefer.)

We caution all persons against any infringe-

ments upon our rights. Being an unpublished

Manuscript we are fully protected at common

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